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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. XI, No. 10 | Sunday, January 11, 1920 | Price 25 Cents

JESSE L. LASKY *presents*

BRYANT WASHBURN

in

"TOO MUCH JOHNSON"

A Paramount Artcraft Picture

—It's just naturally funny!

Because the plot's funny, the situations are funny and Washburn's funny. The first five-reel comedy with five full reels of comedy! It's the one full value laugh of motion pictures.

From the play of the same name by William Gillette; directed by Donald Crisp; scenario by Tom J. Geraghty.

FAMOUS PLAYERS-LASKY CORPORATION

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HARRIS GOLDBERG

OWNER SUN THEATRE

REALART PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XI. No. 10 Sunday, January 11, 1920 Price 25c.

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News of the Week in Headlines

Monday

Loew takes control of Metro Pictures Corp.

Loew to build in Chicago in conjunction with Jones, Linick and Schaefer.

United States Photoplay Corp. offering stock for sale to exhibitors.

Tuesday

Three millions involved in Loew-Metro deal.

Robertson-Cole take over Hallmark exchanges.

Theda Bara to appear in stage production for Al Woods.

First National official claims producers force films containing advertising on exhibitors.

Wednesday

C. B. Price claims duping in connection with official German submarine pictures.

Lawrence Langner, trade mark attorney, says foreign trade marks of American producers are being pirated.

Reported Al Kaufman will enter producing field as independent.

Thursday

George Loane Tucker, producer of "The Miracle Man," files suit against Mayflower and Famous Players, alleging violation of contract, etc.

A. J. Small, Canadian theatrical man, missing. Friends fear foul play.

National Screen Service to offer novelty trailer to exhibitors. Has exclusive contract with leading producers for material.

Friday

Australasian Films about to merge with J. C. Williamson. Would give combine 60 Australian theaters.

Clark-Cornelius Chaplins switched from Hallmark distribution to Republic.

Plans being perfected for meeting with Secretary of the Interior Lane regarding "Americanization" drive via films.

Saturday

Adolphe Osso completing details of big French company. Building studio in Paris.

Big producers protected on trade mark registration in foreign countries.

Reported Famous Players will drop Industrial Dep't.

Maxwell Karger of Metro coming east shortly. Will produce here.

There is an index in this issue

Star Puts Over Initial First National Production in Good Style

Norma Talmadge in
"A DAUGHTER OF TWO WORLDS"
First National

DIRECTOR ..... James Young
AUTHOR ..... Leroy Scott
SCENARIO BY .....James Young and Edmund Goulding.
CAMERAMAN ..... David Abel
AS A WHOLE.....Gives the star a chance to display considerable versatility and has been given satisfactory presentation.
STORY.....Contains frequent conveniences and implausibilities that will get laughs; however, it does reach the high spots of emotion once or twice.
DIRECTION.....Deserves credit for welding a none too impressive piece of fiction into a fairly attractive picture.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Usually clear
CAMERA WORK .....Several attractive close-ups
STAR.....Made a striking appeal during emotional moments, especially; made the most of circumstances.
SUPPORT.....Jack Crosby not strong enough opposite for star's personality; capable cast.
EXTERIORS ..... Didn't figure much
INTERIORS ..... Conventional
DETAIL.....Unnecessary repetition in titles
CHARACTER OF STORY....Poor girl breaks into society after jumping bail on a forgery charge
LENGTH OF PRODUCTION.....

In "A Daughter of Two Worlds" Miss Talmadge makes her initial appearance under the First National banner and while the spectator will not be disappointed with the production or the work of the star herself, the picture really does not make the impression that some of Miss Talmadge's former vehicles have. Perhaps this is due to the fact that the main effort seems to have been given to the development of the plot.

The action advances at a logical pace and although there are one or two convenient bits, it will be forgiven for this is preferable to a session of tiresome and draggy sequences that add nothing but footage.

As a whole "A Daughter of Two Worlds" will satisfy the majority and especially admirers of the star. There are minor points in production and detail that may not be noticed by the casual observer except in one scene—that in the court room—the judge asks for the parents of the prisoner and forthwith two men make their way to the front. This got a laugh at the Strand. The titles were childish and a continual reference to "her other world" kind of jarred.

Norma is mixed up in a forgery case at the opening of the story and in order that his daughter may grow up to live a life different from that in which she has been reared, her father, Black Jerry, the owner and proprietor of a notorious dance hall, affects her escape with the aid of Uncle George, a life-long friend who furnishes the bail.

Shero is established in a fashionable boarding school where she is the room-mate of Sue Harrison. Norma and Sue become chums and during the holidays Norma is invited to Sue's home and hero pops up in the form of Sue's brother, Kenneth. As a result of the visit shero becomes engaged to Kenneth and on the eve of her wedding, her accomplice in the forgery case attempts to blackmail her but shero's father comes to the rescue.

Kenneth's father is in the contracting business and Sam Conway, his silent partner, in order to save himself from an exposition of his unscrupulous deals, kills the man who has threatened him and throws the guilt upon Harry Edwards. Norma had known Edwards in the old days and at the time of the murder was in his company. To save him from the chair shero discloses her past life to her fiance but love triumphs with the customary fade-out.

Should Please Admirers of the Star and Win Her Some New Friends

Box Office Analysis for the Exhibitor

For admirers of Miss Talmadge "A Daughter of Two Worlds" will be sure to please, for the part played by the star permits of unlimited opportunity for a display of versatility, first as the daughter of a dance hall keeper, then as a meek little school girl and finally assuming a more mature demeanor when she is confronted with disaster.

This is the star's first production for First National and while it is not as pretentious as some of her former offerings, her work is quite satisfactory. It might be well, however, for First National to secure a better title writer than the one who wrote those in "A Daughter of Two Worlds."

You have plenty of opportunity and material for catchlines and they can be used to advantage for attracting new fans for the star and strengthening those she has already won. Make a special appeal to the women, for they like this kind of stuff.

Exceptionally Artistic and Novel Adaptation of Stage Play

Viola Dana in
"THE WILLOW TREE"
Metro

SUPERVISED BY .....Maxwell Karger
DIRECTOR ..... Henry Otto
AUTHORS.....J. H. Benrino and Harrison Rhodes
SCENARIO BY ..... June Mathis
CAMERAMAN ..... John Arnold
AS A WHOLE.....A decided novelty with wonderfully beautiful settings and wholly artistic atmosphere.
STORY.....Adaptation of well-known stage play; has barely enough force for photoplay material.
DIRECTION.....Has shown individuality and ingenuity in artistry and technique.
PHOTOGRAPHY ..... Very beautiful
LIGHTINGS .....Splendid; some marvelous effects
CAMERA WORK .....Meritorious indeed
STAR.....Tip-toes around like a true maid of the Orient; the part doesn't call for any exceptional effort.
SUPPORT.....Pell Trenton was in love with "poor butterfly" all right, but you'd never know it to look at him; Japanese characters all excellent.
EXTERIORS.....A wealth of beautiful scenes of Japanese gardeners, bridges and by-ways.
INTERIORS.....Afford a good deal of the novelty
DETAIL.....Titles too "wordy"; art designs very pretty.
CHARACTER OF STORY.....Japanese legend affords basis for slight love story.
LENGTH OF PRODUCTION.....6,000 feet

The popularity of the play and its star, Fay Bainter, will be one of the big pulling powers of the screen version of "The Willow Tree." And it is safe to say that Metro has given to the story a production lavish in settings and artistic effects. No effort has apparently been spared nor money stinted in a desire to make "The Willow Tree" the novel spectacle which the finished production presents.

There is a strikingly realistic Japanese atmosphere to the entire offering—the interiors with their paper-like partitions and sliding doors; the exteriors with their unique bridges and beautiful gardens.

Some truly lovely lighting effects are particularly adapted to this sort of film; notably the silhouette scenes. The photography is especially fine throughout and adds much to the splendor of the production.

Pell Trenton is seeking forgetfulness in the land of the lotus where he chances in the shop owned by an image maker, O-Riu's (Viola Dana's) father. Pell greatly admires the carved figure of a beautiful girl which Tomotada, the image maker, refuses to sell because of the mythical legend connected with the tree from which it was carved.

But Tomotado has a son—a son of modern Japan—who aspires to a college career in America. A more or less comedy tint supposed to reflect upon the son falls flat of humor and the character seemed superfluous. Tomotado arranges a marriage for his daughter whereby he will secure the money necessary for his son's education.

O-Riu disappears to avoid the marriage and in order to return the money which has already been spent, the image maker sells Pell the figure of the princess of the Willow Tree. O-Riu goes to Pell's home, hides the figure, and arranges herself in its place. Pell has been told that according to the legend the princess will come to life if a mirror is placed in her hands. At any rate hero is "from Mizzouri" and gets right at the experiment.

The charm works and when the call to war comes, hero refuses to leave his new found love but according to the myth the princess goes back to her wooden self leaving hero free to go to war only to return four years later and find her waiting.

An Especial Appeal to Those Who Admire Photoplay Novelties

Box Office Analysis for the Exhibitor

First of all it is safe to say that there are numerous possibilities for putting over "The Willow Tree." There is the title of a well-known stage play, the name of Viola Dana, star in the screen version, and many opportunities for box office attraction and lobby display.

You can always number a goodly majority who go in for oriental flavor and regardless of its particular atmosphere you can go the limit on the novelty end of it. "The Willow Tree" is decidedly the most novel and fantastic piece produced in many months.

Here's your chance to get in a musical score for there are numerous compositions, relating to the Orient that your patrons will recognize and that fit in very well with the story, for instance, "Poor Butterfly," the favorite of the Hippodrome show a few years ago, but still a pleasant memory. Japanese costumes for your ushers will dress it up some more and you can burn incense to add to the Oriental atmosphere.

ALBERT E. SMITH PRESENTS

ALICE in "Slaves"

A PICTURE OF POWER

Written by William B. Courtney

Edited by Mr. and Mrs.
GEORGE RANDOLPH CHESTER

Directed by George Terwilliger

A Great Love Story

A Vitagraph Special Production

with the same cast of principals praised by press and public when seen in

"The Vengeance of Durand"

More Than A Picture—

a great, throbbing cross-section of LIFE.

Its powerful truths fairly

LEAP FROM THE SCREEN!

JOYCE of Pride

ALICE JOYCE

never was more radiant than as "Patricia Leeds" in this superlative screen production which is destined to be one of the *really big* pictures of 1920.

"Slaves of Pride"

is a powerful preachment against *Love of Self.*

It breaks down the fence that people erect about the person of wealth. It arraigns *false pride*—it glorifies pride of the right fibre.

"Slaves of Pride"

adds brilliancy to Alice Joyce's already bright stardom.

It begins the new year with a standard so high that the eleven months to come may not see it equalled.

JESSE L. LASKY
presents

ETHEL CLAYTON

in

"The 13th COMMANDMENT"

A Paramount-Artcraft Picture

Look Out For Family Squabbles In Your Audience!

HERE'S a picture so true to life that husbands will say to wives, "That's you!" and before the picture's over the wives will think they've been complimented. Do you know men who spend more than they earn? Do you know any wives who spend more than their husbands earn? Or want to spend more? Or talk about other women who do spend more? Do you know any real, ordinary human beings like the most of us?

They're the kind of people who'll throng to see "The Thirteenth Commandment." And the whole world's full of 'em!

From the great romantic novel by Rupert Hughes

Directed by
Robert Vignola

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

Scenario by
Alice Eyton

This is the three-column ad-cut ready at your exchange

Very Stagey Production But Comedy and Star's Fight Will Register With Some

James J. Corbett in
"THE PRINCE OF AVENUE A"
Universal

DIRECTOR ..... Jack Ford
AUTHORS .....Charles T. and Frank M. Dazey
SCENARIO BY .....Charles J. Wilson, Jr.
CAMERAMAN ..... John Brown
AS A WHOLE.....Very stagey production but star's fight and comedy touches will get it by with transient audiences.
STORY .....Plot is extremely elemental and fails to generate any great suspense.
DIRECTION ..... Never very realistic
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Nothing unusual
CAMERA WORK ..... Good
INTERIORS ..... Satisfactory
EXTERIORS.....“Avenue A” setting not at all modern.
STAR.....Is interesting; beats up a dozen men single-handed in the climax.
SUPPORT ..... Average
DETAIL.....Generally poor; all atmosphere striven for is terribly obvious; star not mussed up at all after his fight; night scenes brilliantly lighted and not tinted.
CHARACTER OF STORY.....More or less uncouth Irishman wins hand of mayoralty candidate's daughter.
LENGTH OF PRODUCTION.....4,500 feet

Jack Ford produced "The Prince of Avenue A" out in California and from the looks of the east side New York scenes he had never been nearer the metropolis than the Hollywood studios when he staged it. The Avenue A setting is the stagiest one could imagine and what with its horse cars, a remnant of other days, and the modern clothes the leads wear, the spectator encounters a bad case of incongruity.

This may not stand out before audiences outside the city but certainly most people are going to catch the terrible stagey atmosphere that shrouds the whole production. When there are more than two or three players on the screen at one time, the action immediately becomes stilted, obvious and very plainly "directed." There's little that is natural about the running of the entire picture.

However it is quite possible that the low-brow humor introduced at various places during the action and the fight staged by the star at the climax will appeal to those audiences who just want to be amused for a while before they catch their train or make another sale. There's nothing new about this comedy. Most of it occurs when Corbett as Barry O'Connor attends the society dance given by the heroine. Barry is a model of sartorial splendor in his evening clothes but he asks for dances without introductions, tells one female her dress is too high, chats with the butler and invites the maid to dance with him. After all this the heroine orders him from her home! A most polite thing for a society girl to do under the circumstances—not.

But it happens that Barry's father is a power in politics and that the heroine's father wants to be mayor of the city. So the senior O'Connor insists that the candidate bring his daughter to an Avenue A racket so that she may lead the grand march with Barry, thus wiping out the young man's humiliation. Then there's a riot when Barry's enemy insults the girl and Barry proceeds to clean up the place, felling at least a dozen of his opponents with his bare fists. After it's over his shirt front is still a spotless white and Barry has a scratch on his chin although his knuckles are unharmed. At this show of heroics heroine gives the air to the society fop who has been tagging around after her and goes to Barry's arms.

Supporting Corbett are Richard Cummings, Cora Drew, Harry Northrup, Frederick Vroom, Mark Fenton, George Fischer, Johnnie Cook and Lydia Yeamans Titus.

Not the Picture for a High-Class House With a Reputation

Box Office Analysis for the Exhibitor

Certainly this picture has no place on the screen of a high-class theater that has a reputation to uphold. Its many faults quite overbalance its few merits when such a theater is considered.

On the other hand there is no denying that "The Prince of Avenue A" will have its appeal. And this appeal is directed largely to the low-brows and to a certain extent the transients. Of course, no exhibitor really likes to admit that his theater houses low-brows but many theaters do and before such audiences the picture will likely score and score with better effect than would a more expensive release with a better story and more expertly staged.

Transient audiences will also find something to their liking in this, mainly the comedy put over by the star during his initiation into society and the fight he stages during the climax which is also rather funny inasmuch as it is so impossible.

SELECT SP PICTURES

Joseph M. Schenck presents

NORMA TALMADGE

in

"SHE LOVES AND LIES"

Adapted by Grant Carpenter & Chester Withey from the story by Wilkie Collins
Direction—Chester Withey

SELECT PICTURES CORPORATION
Lewis J. Selznick
President

Good Thrills Surrounded by Story and Production That are Jokes

"SKY-EYE"
William Steiner—Sol Lesser

DIRECTOR ..... Aubrey M. Kennedy
AUTHORS..Aubrey M. Kennedy and Louis Lewyn
SCENARIO BY .....Aubrey M. Kennedy
CAMERAMEN ..... U. S. Army Photographers
AS A WHOLE.....Several spectacular air stunts stand out in otherwise very poor picture.
STORY.....Ridiculously funny with no continuity of action and little respect for plausibility.
DIRECTION.....Misses fire from first to last; all scenes handled in crudest conceivable manner
PHOTOGRAPHY.....Scenes in air fairly good; those on ground very poor.
LIGHTINGS.....Ground scenes generally bad; cameramen have paid no attention to sun.
CAMERAWORK.....Special stunt stuff in weeklies has shown better camera work than this although all thrills are fairly well handled.
LEADING PLAYERS.....Pretty poor actors, all of them; army officers have important roles in story.
EXTERIORS.....Include shots of aviation grounds which interest.
INTERIORS.....The real thing but lighting is bad
DETAIL.....Picture might be improved by capable editing; a number of scenes show flocks of 'planes in flight.
CHARACTER OF STORY.....Villain's efforts to ruin father of girl who turned him down.
LENGTH OF PRODUCTION.....5,500 feet

There's nothing at all to commend this picture except several spectacular feats of daring performed in the air by Lieutenant Russel J. Hunt, who is seen in the title role. He certailny provides a lot of thrills by his daring which takes form in changing from one 'plane to another by means of a rope, dropping off on to a moving train from his machine, climbing out on its wings time and again and rescuing the girl by the rope from a drifting launch.

Outside of heartily commending all these thrills there is nothing to be said in favor of the picture. A story has never been more amateurishly contrived than has that which is the basis for "Sky-Eye." Any attempt to point out all its faults would necessitate paragraph after paragraph. Suffice it to say that it has a villain who is relentless in his persecution of the hero, who tries in divers ways to kill him and ruin the father of the girl who turned him down.

But the plot is never cleverly developed, it possesses no semblance of continuity and the titles are forced into making outlandish statements to hitch the various scenes together by the narrow thread that holds them. Few of the villain's various acts are convincingly motivated and the manner in which he plays havoc with army rules and regulations is so ridiculous it's laughable.

The actors consigned to play the various roles for the most part aren't. Harry Meyers is the best-known in the case. He appears as the villain but it looks as if nobody directed him and one is puzzled at times to interpret the meaning of his expressions. Lieutenants Hunt and Nutt of the army appear respectively as Sky-Eye and his friend. Both are nice looking fellows but neither is an actor. Others who appear are June Keith, Thelma Kenley and Peck Miller together with a number of other army officers who stand around and laugh at the camera.

The photography of the ground shots is very poor and the work of the cameramen who photographed the air stunts has often been surpassed in special scenes enacted for news weeklies. A number of the scenes have been laid in the Texas oil fields and these, together with the scenes shot at the aviation field, are interesting at first glance.

Special Mention of the Thrills May Get the Crowds In

Box Office Analysis for the Exhibitor

Airplane pictures aren't common as yet and so you may be able to attract very large crowds by mention of the stunts performed in "Sky-Eye" and by following out the exploitation suggestions which the distributor has mapped out.

And there are some crowds who may just feel good-natured enough to laugh at the poor make-shift of a story that they will see in the picture and applaud the thrills.

But most audiences have been educated up to better things than are shown in "Sky-Eye." Even thrillers must be treated with some expertness to drive home their full value. And it will probably be the opinion of most people that they have been cheated after the picture has run its course.

Of course there is the possibility of filling your house by sensational exploitation but a full house, if it is dissatisfied, is even worse than an empty one. So even though "Sky-Eye" affords all sorts of exploitation possibilities, it will be best to treat it very carefully.

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by
Eugene Walter

Direction - Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.

Lewis J. Selznick
President

Made by National

Distributed by Select

Rapid Action Sea Story With Any Number of Genuine Thrills

George Walsh in
"THE SHARK"
Fox

DIRECTOR .....Dell Henderson
AUTHOR .....Thomas F. Fallon
SCENARIO BY .....Thomas F. Fallon
CAMERAMAN .....Joe Ruttenberg
AS A WHOLE.....Considerably better than anything this star has had in quite a while.
STORY.....Rapid-action sea-story containing a number of good fist fights and a big thrill in dive of heroine from top mast of ship.
DIRECTION.....Generally satisfactory; has speeded up the action to extent that story loop-holes are not noticed.
PHOTOGRAPHY .....Very good
LIGHTINGS ..... Satisfactory
CAMERA WORK.....Some pretty good sea shots
STAR.....Registers well in a part calling for general agility and considerable use of fists.
SUPPORT.....Good with a number of interesting character types
INTERIORS ..... Appropriate
EXTERIORS.....Sea stuff generally good
DETAIL.....A number of weak spots in story and a bad slip in direction but speed of action covers these.
CHARACTER OF STORY.....Sailor saves shanghaied girl from brutal sea captain.
LENGTH OF PRODUCTION.....About 5,000 feet

This is a story of the sea and has been keyed at a very rapid pace throughout with the result that its loop-holes will doubtless be overlooked in the excitement generated by the action. Without a doubt it is the best picture in which George Walsh has appeared in some time. He has the role of a fighting sailor and his athletic prowess and general all-around agility are given ample play during the run of the picture.

That the story, in some respects, approaches the ridiculous can not be denied upon a close inspection of its construction. That business men should see fit to discuss the important matters on a slumming party and request the private office of the proprietor of a notorious dive for their work, the while leaving the heroine, the only woman in the party, unregarded, is beyond an ordinary mortal's conception.

However most people will pardon this impossibility with the excuse that "they do it in the movies," and will be content to concentrate their attention on the many thrills that the picture provides. Of these the star's fist fights winding up with his encounter with the brutal captain on the deck, are by no means the least. Spectacular indeed is the high dive taken by the heroine from the top mast of the schooner, to escape the vicious crew and the star's escape from the police over a railroad bridge, narrowly missing being run down by a train, are further scenes that provide thrills of the heartiest physical type.

Walsh is seen as Shark Rawley, a sailor on the vessel owned and captained by the brutal Sanchez. The two are ashore one night when Doris Selby, together with her father and business associates, are on a slumming party. Sanchez makes off with Doris while Shark is attempting to rescue her from another, and immediately puts out to sea. Shark just manages to catch the boat and here begins a series of furious fights between the captain and his crew on one side and Shark on the other, over the girl. Eventually the ship catches fire (a fire which could have easily been put out) and all hands are forced to the water, from which some time later Doris and Shark are rescued.

The fights are all very well staged particularly, as said, the one between the captain and Shark. When this is over and the captain lies prone on the deck, Shark enters the cabin where the girl is hidden and she immediately knocks him out with a bottle. This scene is liable to get a laugh but otherwise the action should register as intended.

Walsh is supported by Mary Hall, Robert Broderick, William G. Nally, James Mack, Henry Pemberton and Marie Pagano.

This Should Give General Satisfaction

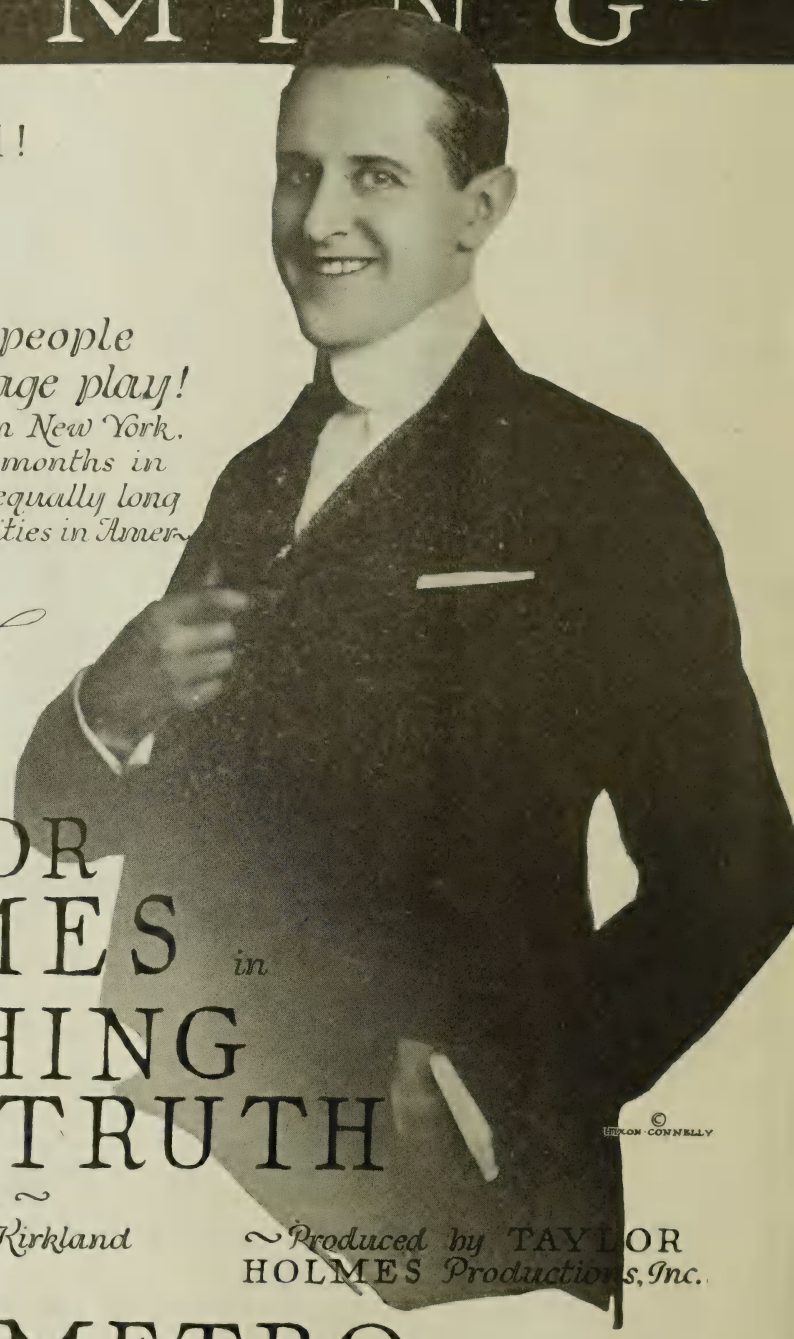
Box Office Analysis for the Exhibitor

While "The Shark" will not likely create a new box office record there doesn't seem to be any reason why it shouldn't give general satisfaction to most all photoplay audiences. The fights and the thrills key the action up to a good fast tempo and the inconsistencies of the plot are not glaring because of this.

In advertising "The Shark" tell them that it is a story of the sea and that the leap of the heroine from the top mast and the burning of the schooner are among the picture's thrills. George Walsh has a certain following and should be featured, mainly because in this picture he quite surpasses anything he has done recently.

COMING-

The SIXTH!



50,000,000 people saw it as a stage play!
It ran for 2 years in New York, 1 year in London, 4 months in Chicago, and had equally long runs in other big cities in America and Europe!

TAYLOR HOLMES *in* NOTHING *but the* TRUTH

by Frederic Isham

Directed by David Kirkland

Produced by TAYLOR HOLMES *Productions, Inc.*

METRO

Jury's Imperial Pictures, Limited, Exclusive Distributors throughout the British Empire. — Sir William Jury, Managing Director.

Simple and Obvious Little Picture With a Few Entertaining Spots

Edith Roberts in
"THE TRIFLERS"
Universal

DIRECTOR ..... W. Christy Cabanne
AUTHOR ..... Joseph Franklin Poland
SCENARIO BY ..... Hal Hoadley
CAMERAMAN ..... John Leezer
AS A WHOLE.....Very slow moving little picture with some entertaining moments but failing to reach any climax.
STORY.....Simple, quite obvious and unable to intrigue the attention constantly because of its primer-like simplicity.
DIRECTION ..... Average
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
CAMERAWORK ..... Usual
STAR....Registers with appeal, youth and prettiness
SUPPORT.....David Butler brightest in cast; registers three or four fine laughs.
EXTERIORS ..... Generally plain
INTERIORS.....Include good hotel lobby scene
DETAIL ..... Fairly good
CHARACTER OF STORY.....Poor girl discovers fast society she dreams of is shallow and insincere.
LENGTH OF PRODUCTION.....About 5,000 feet

Here is a picture that in its simplicity is almost primer-like and which, though it has a few interesting and entertaining moments, fails to command the attention all the way through because of this. The story is well enough treated but a lack of illumining incident and an absence of a sustaining interest handicap it to no little extent. The whole story is pretty obvious even before the author has gotten into his plot and so there's nothing to do but sit and await the foregone conclusion.

Edith Roberts appears as Janet Randall, a department store girl who longs for a fling at high society. Quite true to type she overlooks the poor but honest love of Dan Cassidy of the traffic squad. When Janet's vacation time comes she goes to a fashionable hotel instead of to Sullivan lake and there at a dance she meets her idol, Monte Moreville.

After four days Janet goes to settle her bill and finds it a hundred dollars. This is more than a surprise to her as she thought the $25 she was asked for her room covered a week instead of a day. Monte comes to her rescue with the money and a proposition, that she pose as his wife in order that he may the better handle a blackmailing lady who threatens a breach of promise suit.

So then Janet tastes to the full of high life but finds to her disappointment that all its people are shallow and insincere and, after thus risking her good name, she goes back to the poor and still honest blue-coat.

Even the story material in hand is not treated as well as it could be. The sudden change in character of Monte when he proposes in reality to Janet is not in the least convincing. And Monte's "fast" crowd doesn't act like a natural fast crowd at all. It constantly assumes a stilted attitude that almost approaches on the conventional.

Miss Roberts' characterization is really the dominating thing about the production. Not a skilled actress by any means she, manages, however, to extract a good deal of sympathy and some humor from her role. David Butler's performance as the traffic cop stands out and it's a pity his part wasn't larger. He gets several legitimate laughs in the short space he's on the screen. Others are Forrest Stanley, Frederick Vroom, Lillian Langdon, Charles Arling, Oleta Ottis, Katherine Kirkham, Arthur Shirley, Ben Alexander, Nell Craig, Colin Kenny and Arthur Hoyt.

Slip It In Quietly and There Won't Be Any Strenuous Kicks

Box Office Analysis for the Exhibitor

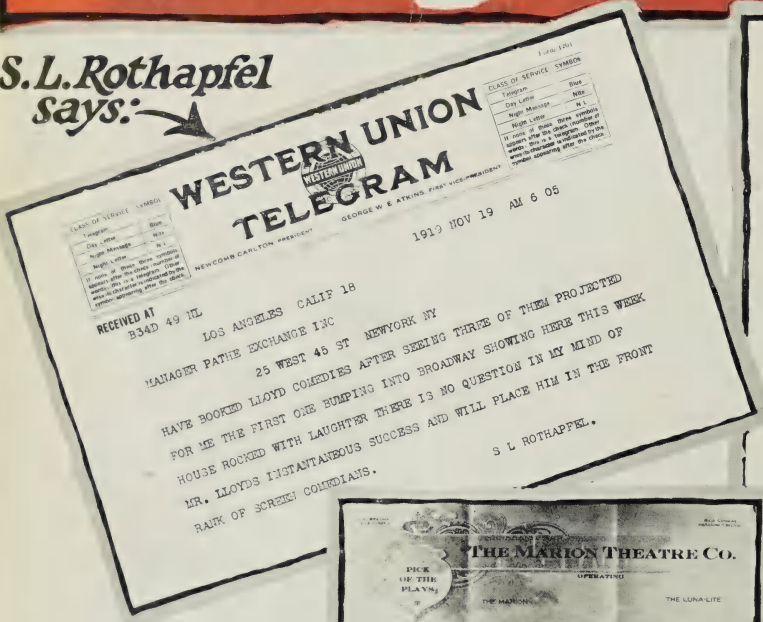
If you find yourself shy a picture you can slip "The Triflers" in quietly and there won't be any strenuous kicks about it. There are some scenes in it that amuse and others that mildly interest and although the picture is far from being a solidly dramatic piece of entertainment, its good points will likely stand out and get it over averagely well.

The central situation, that of a girl posing as the wife of a society rake, can be elaborated upon in advertising copy to advantage. This should attract considerably. Miss Roberts' name, together with that of David Butler should be featured. People are going to like this leading man a lot better after seeing his work here.

He Rocks Their

Harold Lloyd in the

S. L. Rothapfel says:



WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE — SYMBOL

Telegram — Blue
Day Letter — Nite
Night Message — N L
Night Letter — N L

If none of these three symbols appears after the check number of words, this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT B34D 49 NL

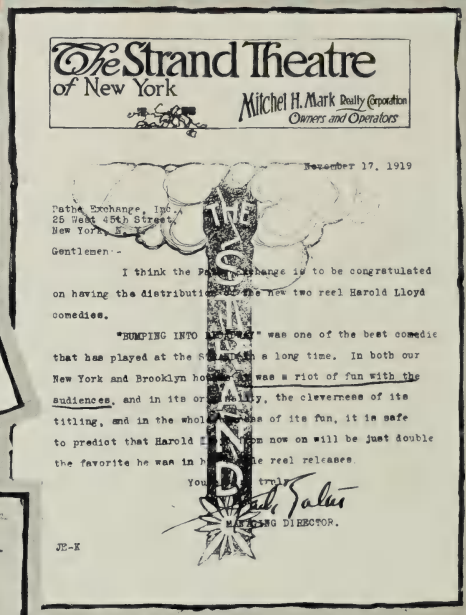
1919 NOV 19 AM 6 05

LOS ANGELES CALIF 18

MANAGER PATHE EXCHANGE INC
25 WEST 45 ST NEWYORK NY

HAVE BOOKED LLOYD COMEDIES AFTER SEEING THREE OF THEM PROJECTED FOR ME THE FIRST ONE BUMPING INTO BROADWAY SHOWING HERE THIS WEEK HOUSE ROCKED WITH LAUGHTER THERE IS NO QUESTION IN MY MIND OF MR. LLOYDS INSTANTANEOUS SUCCESS AND WILL PLACE HIM IN THE FRONT RANK OF SCREEN COMEDIANS.

S L ROTHAPFEL.



The Strand Theatre of New York

Mitchel H. Mark Realty Corporation
Owners and Operators

November 17, 1919

Pathe Exchange, Inc.,
25 West 45th Street,
New York, N. Y.

Gentlemen:-

I think the Pathe Exchange is to be congratulated on having the distribution of the new two reel Harold Lloyd comedies.

"BUMPING INTO BROADWAY" was one of the best comedies that has played at the Strand in a long time. In both our New York and Brooklyn houses it was a riot of fun with the audiences, and in its originality, the cleverness of its titling, and in the whole [illegible] of its fun, it is safe to predict that Harold Lloyd from now on will be just double the favorite he was in his [illegible] reel releases.

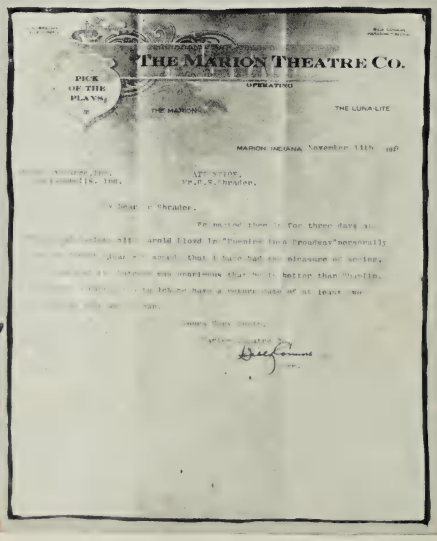
Yours truly,

Jack Eaton

MANAGING DIRECTOR.

JE-K

Jack Eaton says:



THE MARION THEATRE CO.

OPERATING

PICK OF THE PLAYS

THE MARION — THE LUNA-LITE

MARION INDIANA November 14th 1919

[illegible] Inc.
[illegible] Inc.

ATTENTION,
Mr. B. S. Shrader.

My Dear Mr Shrader,

We [illegible] them [illegible] for three days [illegible] Harold Lloyd in "Bumping into Broadway" personally [illegible] that I have had the pleasure of seeing, [illegible] was unanimous that he is better than Chaplin. [illegible] to let me have a return date of at least two [illegible]

Yours very truly,

Marion Theatre Co.

[illegible]

Billy Connors of the Marion Theatre says:

Produced by
Hal Roach

Pathé Distributors

Houses With Laughter—

Special $100,000.00 Two Reel Comedies

Form 1201

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

K81 CH 31 COLLECT NITE

1919 NOV 27 AM 3 28

SEATTLE WASH NOV 26

ASST DIRECTOR OF EXCHANGES PATHE EXCHANGE INC 25 W 45 NEWYORK NY

BUMPING INTO BROADWAY EVERYTHING PATHE CLAIMED AUDIENCE HILARIOUS DURING TIME IT IS SHOWN EXTREMELY FUNNY BUT CLEAN THROUGHOUT USED HALF PAGE AD ON OPENING THIS COMEDY WELL PLEASED WITH RESULTS

JAMES Q CLEMMER.

James Q. Clemmer says

The Ogden Theatre says

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

8807NYSM 69 BLUE

SALTLAKE UTAH 1134A NOV 17 1919

PATHE EXCHANGE INC

NYK

WIRE READING AS FOLLOWS JUST RECD FROM OGDEN THEATRE OGDEN UTAH HAROLD LLOYD IN BUMPING INTO BROADWAY POSITIVELY GREATEST KNOCKOUT OF THE YEAR STOOD THEM UP FOR OVER THREE HOURS WANT TO THANK YOU FOR BOOKING ME THE BIGGEST HIT OF THE SEASON STOP THIS MAKES US FEEL FINE ESPECIALLY CONSIDERING THE FACT THAT MISTER PERRY OF THE ABOVE THEATRE THOUGHT SURE HE HAD OVERSOLD ON THESE NEW LLOYDS

PATHE EXCHANGE INC

734PM

November 20, 1919

Pathe Exchange,
Indianapolis, Indiana.

I think the Harold Lloyd comedy, "Bumping Into Broadway" is by far the best comedy that has ever been in this house. It kept the house roaring from beginning to end. There is no doubt in my mind that Lloyd is the cleverest comedian on the screen today.

Very truly yours,

B. W. Brentlinger

B.W. Brentlinger of the Liberty Theatre, Terre Haute, says:

Pathé Distributors

Badly Handled Climax Spoils Good Effect of Picture's Body

Alice Brady in
"THE FEAR MARKET"
Realart

DIRECTOR ..... Kenneth Webb
AUTHOR ..... Amelie Rives
SCENARIO BY ..... Clara Beranger
CAMERAMAN ..... George Folsey
AS A WHOLE..... Interesting and lavish production of novel plot; works fascinatingly to climax which slumps badly.
STORY..... Is motivated by a society scandal sheet; all the action has to do with a high-class underworld which is realistically pictured.
DIRECTION..... Speaks pretty well for Webb but he should have treated climax with greater sense of the dramatic.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good effects when necessary
CAMERAWORK ..... Noticeably good
STAR..... Is not given her usual big emotional opportunities.
SUPPORT..... Frank Losee as father has next largest part; all support very good.
EXTERIORS..... Unusually appropriate and include a number of Italian exteriors.
INTERIORS ..... Excellent
DETAIL.... Star's make-up poor in many close-ups
CHARACTER OF STORY..... Girl on trail of professional blackmailer finds he is her father.
LENGTH OF PRODUCTION..... About 5,000 feet

This picture certainly starts off like a whirlwind and gives promise of developing into something extraordinary. But the pace is not maintained through to the finish. In fact, it starts hitting the chutes at about its middle and when everything has been prepared for a smashing climax and you have been led to expect something unusually dramatic, they proceed to just walk through it and hand you a big disappointment instead of a thrill.

The picture opens by introducing Stone and his confederates, the owner and operators of a blackmailing society sheet. Large sums are paid into the company by fearful women to keep indiscretions, either innocent or real, from being printed. Stone's only love is his daughter, Sylvia, played by Alice Brady, whom he contrives to keep in Italy far away from the scenes of his nefarious dealings.

Of course it doesn't take a great stretch of the imagination to see to what end such a beginning is headed. Sylvia, vowing to put the paper out of business, because it directly caused the suicide of one of her dearest friends, enlists the aid of Oliver Ellis, publisher of a reputable paper, and works against the scandal sheet with the ultimate result that she discovers that its owner is her own father.

The ending may be quite obvious at the outset but the interest is intrigued and held to the scenes immediately before the final sequence by the introduction of a wealth of interesting detail, all of which is staged and enacted exceedingly well. Subsequently, however, there comes a bad slump in the action due to padding taking the shape of scenes in which the players do a terrible lot of walking from one side of the room to the other, etc. Then the climax which has been approached definitely from the first fails utterly in dramatic power. They just walk through it. Sylvia condemns her father, then promises forgiveness if he will kill the paper and the last scene shows her in the arms of Oliver.

Miss Brady has by no means her usual emotional opportunities in this and doesn't give as satisfactory an appearance as usual because of lack of makeup, principally on her neck. The supporting cast, headed by Frank Losee, is very good and includes Richard Hatteras, Henry Mortimer, Edith Stockton, Bradley Barker, Nora Reed, Fred Burton, Alfred Hickman and Sara Biala.

Star and Exploitation Possibilities Are Good

Box Office Analysis for the Exhibitor

From the point of advertising this is a very good drawing card for Miss Brady has come into great popularity during the last year because of her combined screen and stage work. The name of the author, the title, and the interesting manner in which it lends itself to exploitation are still other points in the picture's favor.

However, it wouldn't be good business to boost "The Fear Market" too extensively in advertising and publicity inasmuch as it certainly will fail to live up to expectations, owing to the very poor way they handle the climax.

You may be able to get cleanly by with it owing to the interesting subject matter and its unusualness but it is really one of those pictures that sends you home dissatisfied—just because they haven't gotten all they could from very unusual story material.

Comedy Dialogue Missed in Screen Version

Taylor Holmes in
"NOTHING BUT THE TRUTH"
Metro

DIRECTOR ..... David Kirkland
AUTHORS.....Frederic S. Isham and James Montgomery.
SCENARIO BY .....Not credited
CAMERAMAN ..... Jake Badaracco
AS A WHOLE.....Amusing comedy situations; runs along in light humorous vein but isn't uproarious at any time.
STORY.....Adapted from the stage play but spoken dialogue is missed in screen version.
DIRECTION.....Worked in some good bits of wit and managed to keep things going most of the time.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK .....Quite pleasing
STAR.....Good natured but gets into a whole lot of trouble by telling the truth.
SUPPORT.....Ned Sparks good as English Lord; entire cast well selected.
EXTERIORS.....Pretty shots of Long Island country estate.
INTERIORS ..... The real thing
DETAIL.....Too many titles and about two reels too long.
CHARACTER OF STORY.....Embarrassing moments grow out of a seemingly harmless bet.
LENGTH OF PRODUCTION.....About 6,000 feet

Like many adaptations of successful stage plays, more especially comedies, the screen presentation of "Nothing But the Truth" lacks the pep and the snap of the spoken dialogue. However, what the screen version misses in this way it gains in another for there is greater opportunity for realism and detail.

Complications developing out of hero's bet that he can answer truthfully every question put to him for a period of one week, afford ample opportunity for comedy situations. And his troubles are many. For instance, a couple of suspicious wives ask some very compromising questions about their husbands, truthful answers to which pave the way for divorces.

The director has handled the story effectively and made the most of the better spots, even working up a degree of excitement toward the end, but as a whole the interest isn't sufficient to hold at the same tension all through the six reels. As a result the production slumps badly in places and a good deal of footage is used up with chases and "in and out" stuff.

The scene opens up at the Country Club where Bob (Taylor Holmes), a wealthy society idler and three of his friends are holding a truth telling discussion which ends in a wager between Bob and his friends, each of them betting $10,000 that hero cannot go a whole week answering every question that's put to him, with the truth and nothing but the truth.

When a female member of the smart set appears on the scene Bob's friends start the ordeal going without delay by treading on delicate ground—a lady's age. They remark that she of the "fair and forty" variety, does not look her age and puts the embarrassing question to Bob but he overcomes the difficulty very nicely by answering in French that she looks as old as she is.

The remainder of the picture deals with the hardships that Bob goes through during the week that he is on his truth-telling rampage. Things sure happen at a house party on Long Island. There is the usual assemblage—the society crook, the English Lord, etc., but in this case the Lord turns out to be a detective. Ned Sparks played the part very amusingly. In the end Bob wins the bet and, of course, a heart.

Clean and Wholesome Offering Suitable to Family Trade Especially

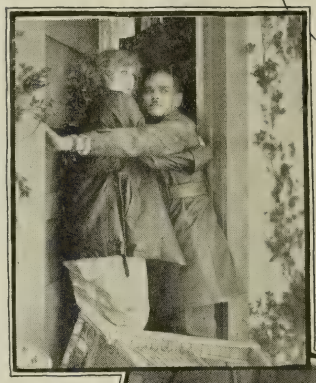
Box Office Analysis for the Exhibitor

The idea in "Nothing But the Truth" is comparatively new to the screen and although it isn't quite strong enough to pull through six reels, you shouldn't have any trouble putting it over. There are many good comedy bits and some truly funny moments even if the humor never reaches the riot stage.

You have plenty of exploitation ideas in the paper put out by the producer and the fact that the play ran for more than a season on Broadway is always a big asset in getting over the screen version. Recall to your folks that Willie Collier was the star in the stage production and if any of the road companies played your town, make a bid for the patronage of those who saw the play.

It is safe to promise clean, wholesome comedy. It is the sort of picture that you need not worry about if you are catering to a family trade. Use catchlines along the following lines: "Could you manage to tell 'Nothing But the Truth' for one week if there was $10,000 dependent upon it? See how Taylor Holmes does it in his latest production at the blank theater."

astounding!

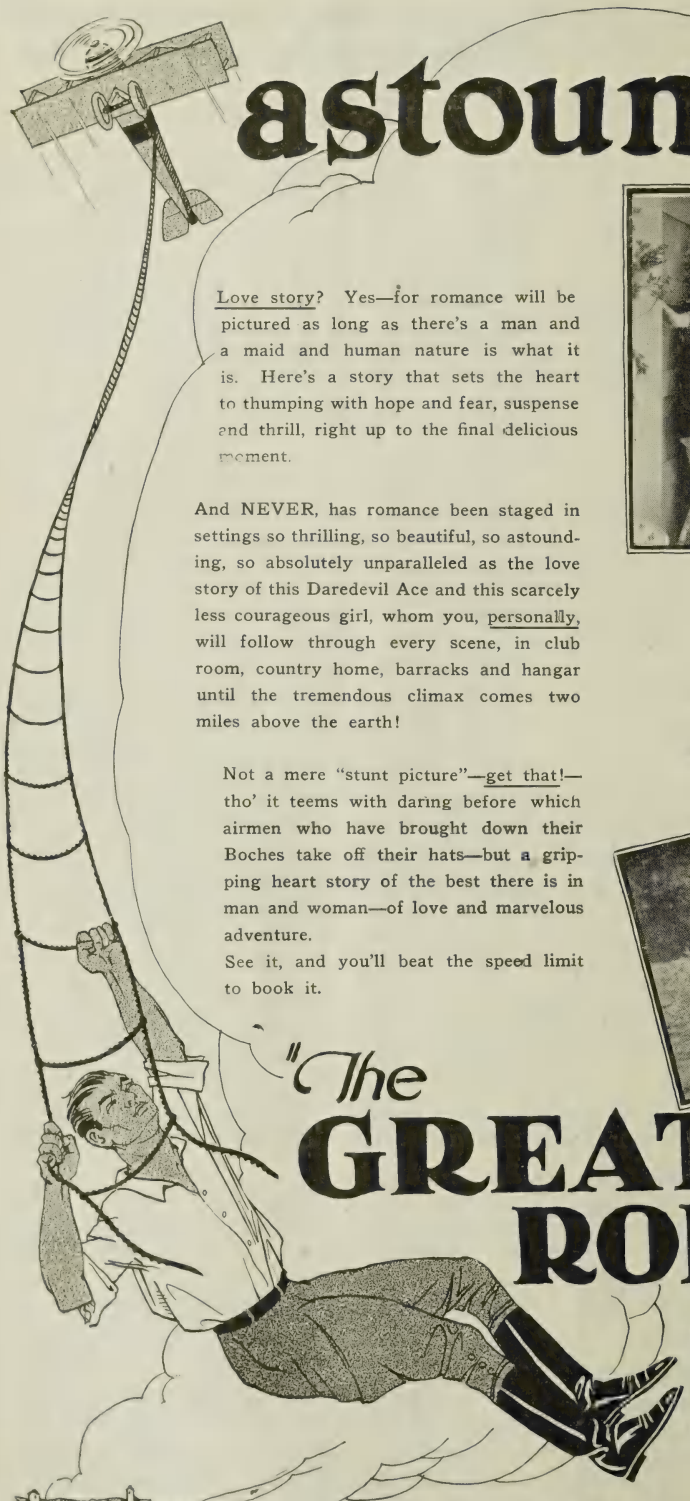


Love story? Yes—for romance will be pictured as long as there's a man and a maid and human nature is what it is. Here's a story that sets the heart to thumping with hope and fear, suspense and thrill, right up to the final delicious moment.

And NEVER, has romance been staged in settings so thrilling, so beautiful, so astounding, so absolutely unparalleled as the love story of this Daredevil Ace and this scarcely less courageous girl, whom you, personally, will follow through every scene, in club room, country home, barracks and hangar until the tremendous climax comes two miles above the earth!

Not a mere "stunt picture"—get that!—tho' it teems with daring before which airmen who have brought down their Boches take off their hats—but a gripping heart story of the best there is in man and woman—of love and marvelous adventure.

See it, and you'll beat the speed limit to book it.



"The GREAT AIR ROBBERY"

WITH

LOCKLEAR

THE DAREDEVIL OF THE SKIES

UNIVERSAL-JEWEL PRODUCTION deLUXE

Presented by

CARL LAEMMLE

Average Crook Melodrama With Good Concluding Mystery Touch

Corinne Griffith in
"THE TOWER OF JEWELS"
Vitagraph

DIRECTOR ..... Tom Terriss
AUTHOR ..... Lucien Hubbard
SCENARIO BY ..... Lucien Hubbard
CAMERAMAN ..... Tom Molloy
AS A WHOLE..... Crook melodrama of average type; rather slight but well managed and interesting throughout.
STORY..... Interest is well maintained throughout and touch of mystery in the final sequence nicely handled.
DIRECTION..... Shows a keen appreciation of values of this type of story.
PHOTOGRAPHY..... Good except for opening safe-breaking sequence.
LIGHTINGS ..... Average
CAMERA WORK..... Some nice angles that help the realistic running of the story.
STAR..... Plays sincerely and will attract because of her prettiness.
SUPPORT..... Good; includes a number of fine types.
INTERIORS..... Those in Barton's home particularly nice.
EXTERIORS ..... Appropriate
DETAIL..... Subtitles contain considerable crook lingo.
CHARACTER OF STORY..... Reformation of girl crook due kindly treatment of captor and his son.
LENGTH OF PRODUCTION..... 4,051 feet

"The Tower of Jewels" is a nicely done crook melodrama with a mystery twist at the end and may well be relied upon to furnish satisfactory entertainment to most audiences. It fails to get into the class of some of Tom Terriss' other Vitagraph subjects inasmuch as the plot is rather slight and required a good lot of building to extend it out over five reels. Again it contains nothing of a spectacular nature or anything startlingly dramatic. On the whole it's one of those many pictures that may be classed as average. It hits this level all the way through.

Corinne Griffith appears as Emily, known among her associates as the Princess of the Diamonds. Emily is one of the most respected of a large gang of crooks whose leader is Grimstead. She is caught while robbing the home of David Barton, a wealthy dealer, who has in his possession a famous diamond collar, known as the Tower of Jewels. Barton offers her a home and a chance to go straight and, touched by his kindliness, Emily decides to break away from her old associates.

Grimstead, however, is not willing and insists that she help him steal the diamond collar. She refuses, whereat he threatens to expose her past to Wayne Barton, her benefactor's son, who is unaware of her career of crime and with whom she is in love.

On a certain night Grimstead and others of the gang surround the house and wait their chance to enter. Wayne's cousin, who is in love with him and jealous of Emily, removes the jewel case from the safe to throw suspicion on the girl. The crooks enter but are frightened away by the ringing of the bell. It is the messenger from Barton's client for the jewels. He goes to the safe and they are not there.

Then the cousin confesses to having removed the case and Wayne confesses to having removed the collar itself as he felt sure the crooks would make another attempt at the safe. Grimstead is shot and mortally wounded when fleeing the police and with his dying breath relates of the gentle birth of Emily and says that she is just as good as the Bartons and fit to marry Wayne.

The whole story is cut of somewhat familiar cloth but the mysterious disappearance of the diamond collar in the final sequence will have many guessing and the clearing up of the situation leaves everyone satisfied.

Miss Griffith receives commendable support from such popular members of the Vitagraph stock as Webster Campbell, Maurice Costello, Henry Stephenson, Charles Craig and Charles Holton.

Play Up the Mystery of Final Sequence and This Will Draw

Box Office Analysis for the Exhibitor

This picture ought to give average satisfaction though it is by no means anything out of the ordinary. However there won't be any kicks on it and all you need to worry about is to get 'em in.

A good advertising scheme would be to shape newspaper notices and any special advertisements about the mystery in the final reel. Relate of the disappearance of the jewels, the various parties suspected and the ruin that will befall Emily if they are not found.

Corinne Griffith has a certain popularity in Vitagraph pictures and her stardom is deserved. Maurice Costello, an old favorite is in the cast, and the mention of his name in the billing will doubtless attract the real picture fans.

This newest Kerrigan production is a fast, thrilling romantic melodrama of the oil fields.

Swifter in its action than "The Lord Loves the Irish," "The Joyous Liar" or "A White Man's Chance."

Another of the beautifully made and powerful productions that are putting this star into big first run theatres, where an assured following always awaits him.

Released everywhere January 18.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Norma Talmadge in a Light Comedy This Time

Norma Talmadge in
"SHE LOVES AND LIES"
Select—Selznick

DIRECTOR ..... Chet Withey
AUTHOR ..... Wilkie Collins
SCENARIO BY ..Chet Withey and Grant Carpenter
CAMERAMAN ..... David Abel
AS A WHOLE.....Very much lighter than most of this star's pictures but the trick twist of the plot and comedy touches get it over.
STORY.....Gets away to a very poor start but picks up at half-way mark.
DIRECTION.....Registers the comedy business successfully.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Commendable
CAMERAWORK ..... Good
STAR.....Hasn't her usual emotional opportunities but shines well in light comedy role.
SUPPORT ..... Conway Tearle very natural
INTERIORS ..... Appropriate
EXTERIORS ..... Few but very good
DETAIL.....People may think husband blind for not recognizing his wife and June as the same woman; otherwise commendable.
CHARACTER OF STORY.....Girl marries man disguised as an old woman, then wins his love as a young girl.
LENGTH OF PRODUCTION.....5,555 feet

Very good treatment of the comedy angles of this has made it a pleasing picture. Director Withey has injected a lot of spirit into the last half of the picture and the results are that it holds the interest, though through entirely different means than the majority of Norma Talmadge's pictures. "She Loves and Lies" affords her none of the emotional opportunities than the authors of her previous subjects have been careful to contrive for her.

Marie Callender, possessed of a small fortune left her by an aged admirer, hears that Ernest Lismore is failing in business. Lismore had once rescued her from a burning building but had never seen her face. Marie on the other hand is quite in love with him. She visits his office in the disguise of an old woman and proposes that he marry her to save his business and that she may come into possession of the rest of her money. Desperate, Lismore consents.

He lives quite apart from his wife and Marie now finds herself in the position of loving a husband who is unaware of her real identity. So she poses then as June Daye, an artist, and manages very successfully to win his love in this guise. Then it's only a matter of letting Lismore know that his wife and June are one and the same and this is done with good humorous sense and the picture closes.

Miss Talmadge makes a very charming figure of Marie Callender and of June Daye and is at first quite well disguised as the grand old dame. But when she removes her spectacles and disregards her limp most people are going to fear for Lismore's eyesight as it seems impossible for him not to recognize her as the same June he is in love with. In this respect the picture again savors of the one-reel comedy.

Have your release prints made where you make the picture.
Quality higher than eastern work.
Capacity 750,000 a week.

Bloom Film Laboratories

7520 Sunset Blvd., Hollywood, Calif. Hollywood 4015

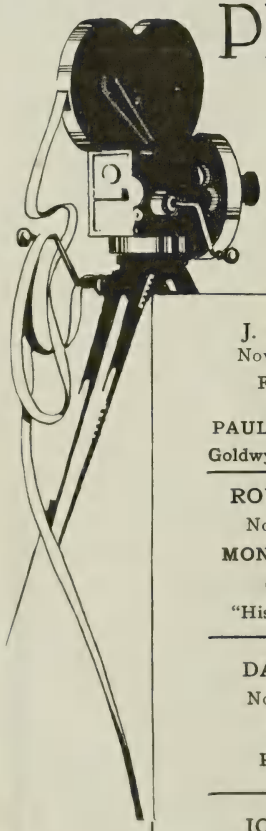
Norma Talmadge's Name is Enough to Draw the Crowds

Box Office Analysis for the Exhibitor

Norma Talmadge in
"SHE LOVES AND LIES"
Select—Selznick

Norma Talmadge's position in stardom is undisputed and the mere showing of her name above a theater suffices to draw the crowds. It will draw here too, certainly when it is coupled with the splendid title, "She Loves and Lies." At the same time, however, the title is somewhat misleading. It suggests an entertainment of a substantially dramatic order which the body of the picture fails to give.

It would be diplomatic therefore to mention the fact that this picture is a comedy and tell the people to come and see that Miss Talmadge is every bit as good in a comedy role as she is in a heavy dramatic one. Catch lines written around the central situation of the story in a light style will also serve to attract attention and bring people to the box office. Conway Tearle is a popular leading man, particularly among the women, so it might be a good idea to mention him in the billing.



PHOTOGRAPHED BY

MEMBERS OF

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HOLLYWOOD, 4404

6372 HOLLYWOOD BOULEVARD HOLLYWOOD, CAL.

J. D. JENNINGS
Now Associated With
FRANK LLOYD
Photographing
PAULINE FREDERICKS
Goldwyn West Coast Studios

ROY H. KLAFFKI
Now Photographing
MONROE SALISBURY
Current Release
"His Divorced Wife"

DAL CLAWSON
Now Photographing
LOIS WEBER
PRODUCTIONS

JOHN ARNOLD
Now Photographing
"The Willow Tree"
With
VIOLA DANA

William C. "Billy" Foster
Now Photographing
DUSTIN FARNUM
Current Release
"THE SILVER HORDE"

L. GUY WILKY
With
WILLIAM C. DeMILLE
Current Release
"The Tree of Life"

WILLIAM E. FILDEW
Now Photographing
"The Virgin of Stamboul"
Current Release
"Bonnie Bonnie Lassie"

PAUL P. PERRY
Now Photographing
GEORGE H. MELFORD
Current Release
"Everywoman"

HENRY CRONJAGER
Photographing for
MARSHALL NEILAN
"The Rivers End"

CHARLES ROSHER
Now Photographing
MARY PICKFORD
"Pollyana"

E. G. PALMER
Now Photographing
George Loane Tucker
Specials

All
CINEMATOGRAPHERS
Read
WID'S DAILY

A Genuine Record of the Destruction Wrought by a German U-Boat

"THE EXPLOITS OF A GERMAN SUBMARINE —U-35"
C. B. Price Co., Inc.

DIRECTOR .....Former German Government
AUTHOR.....Former Admiral Von Tirpitz
CAMERAMAN .....Official German photographer
AS A WHOLE.....Ghastly closeup of horror of sea warfare.
STORY ..... The sinking of allied ships
PHOTOGRAPHY.....Wonderful considering the circumstances under which the various scenes were photographed.
LIGHTINGS.....Sufficient to catch all the horrible details.
CAMERA WORK.....Marvelously close views of giant ships sinking beneath the water.
STAR ..... War
SUPPORT.....Commander and crew of the U-35
EXTERIORS.....All open sea shots
INTERIORS ..... None
DETAIL.....Includes demonstration of how the U-boats worked during war.
CHARACTER OF PRODUCTION.....Terrible but it will surely attract.
LENGTH OF PRODUCTION.....1,800 feet

These pictures, photographed by an official cameraman of the former German government during the war and intended only for the eyes of the German public, are the most gruesomely fascinating that have ever been shown on the screen. The two reels show the sinking of about six British merchant ships carrying supplies to the allied armies in France, having put out to sea from various allied ports. The sinkings were photographed from the deck of the U-35, the undersea craft which accounted for a hundred allied ships on one trip alone.

The sinkings are all approximately the same. Each sequence begins showing the U-boat on the ocean's surface, the giant vessel having already surrendered. A boat puts out from the submarine to take off available supplies of food and water and a bomb is placed in the hold. From the deck of the submarine the camera clicks off the moments until the bomb has done its deadly work and then the ship settles.

It seems slow but in reality the entire bombing and sinking of the ship is done with miraculous rapidity. When the bombs fail on their mission of destruction the submarine's deck gun is trained on the helpless craft at the water line and a few shots into the boilers complete its destruction. Torpedoes are not often used on a ship as helpless as these. They are too expensive.

Intermingled with shots of these half-dozen sinkings are intimate views of the submarine's crew. It was under the command of Lieutenant Arnauld de le Perre. The views include close-ups of the lieutenant and his aides crossing off the names of the ships they have destroyed from Lloyd's sea register and also scenes of the captured British captains airing themselves on deck.

It is ghastly to think that from all the hundred ships sunk on the U-35's trip, only five prisoners were taken! Considering this the scenes of the German crew disporting themselves in the water on a calm day strike one as rather satirical.

The camera work in the sinking scenes is remarkable. The water is always calm and there is no rocking of the submarine. At times the camera seems so close to the doomed vessels that it would seem that the photographer could have reached out and touched their sides. The character of the photography, too, is clear and none of the morbid details of each sinking is lost to the spectator.

The subtitling of the two reels was done by Terry Ramsaye and his wording of the inserts is appropriate indeed.

These Will Certainly Draw and Hold Crowds Breathless

Box Office Analysis for the Exhibitor

These pictures will certainly draw the people. They will come for curiosity's sake if for no other. They will probably enter the theater with the idea that you are trying to put a fake over on them. But they will go out knowing that the scenes are as real as night and day.

They are so unusual that it is not probable that any exhibitor will receive public censure for showing them. But they certainly don't make one feel at all happy. In fact they sort of sicken the spectator. But at the same time everyone is going to consider himself privileged at having seen them no matter how ghastly they are or how ghastly their effect is.

Be sure to state in your advertising that the pictures are genuine, that they were taken only for German eyes, and that they were brought to this country quite by chance.

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Nothing Much to Talk About Except Some Good Auto Racing Stuff

Edward Earle and Gladys Hulette in
"HIGH SPEED"
Hallmark

DIRECTOR .....Charles Miller
AUTHOR ..... Clinton H. Stagg
SCENARIO BY.....John J. Glavey
CAMERAMAN .....Not credited
AS A WHOLE.....Works up to a fairly good climax but the end is obvious at the very beginning.
STORY.....Features automobile racing and has slight romance that doesn't thrill; drags badly at times.
DIRECTION.....Deserves credit for the way he has handled the bigger moments and the racing sequences.
PHOTOGRAPHY.....Not the best
LIGHTINGS.....Very bad at times
CAMERA WORK..... Satisfactory
STARS.....Carry on an annoyingly shy love affair; fill the requirements of their respective roles
SUPPORT.....No one deserves special mention
EXTERIORS.....Some good race track scenes
INTERIORS .....Studio sets
DETAIL.....Nothing terribly wrong
CHARACTER OF STORY.....Hero suffers much hardship for the sake of a woman he doesn't know.
LENGTH OF PRODUCTION.....4,636 feet

The only thing that will save this is the racing sequence for the director has put over a few good stunts. One bit particularly is very well handled and furnishes a momentary thrill. A small racer, making 91 miles an hour, skids, dashes off the track and crashes into a tree. This has been well directed and the film has been cut so that the accident seems decidedly real and happens as unexpectedly as might occur in reality.

The titles are hopelessly hackneyed and the attempts at comedy are pathetic. The writer must have had a bad case of "wordorites" and his humor ran something like this: "He can't catch it; he can't even catch cold."

And where do they get these heroes? Great stuff! Folks are going to wonder how they do it. Eddie Earle, winner of the "Vanderbilt Sweepstakes," gives up his title and loses his qualifications just because some woman whom he doesn't even know, begs him not to expose the fact that her husband framed the race although hero had nothing to do with it.

Besides having such an impossible hero it is the kind of a story that the audience has all doped out soon after the picture gets started because the minute Eddie comes to Gladys' rescue when she is attacked by her chauffeur, all the "movie hounds" will know that a romance between the two will eventually close the picture.

Shero's father rewards Eddie, who is down and out, by employing him as chauffeur. Eddie finally tells his employer that he is Billy Brice, ex-speed king and disqualified from competing in any future races on account of an alleged acceptance of bribery. Shero's father, manufacturer of the Rhodes automobile, has a car entered in the forthcoming race. Shortly before the big day an enemy contestant wrecks the racer and the driver is seriously injured.

Gladys' married sister, the woman Eddie owes his hard luck to, arrives and confesses that she has begged Eddie not to deny the bribery charge which would expose some phoney work on the part of her hubby. This clears the winner's name and he gets his entry card in time to go in and win the race for the Rhodes company.

Play Up the Sport Idea and Make Special Appeal to the Men

Box Office Analysis for the Exhibitor

An audience will probably pass this off as "fairly good" and the thing that you should confine your promises to is the auto sequence which is the best thing in the production. You can say it contains some real race track atmosphere with all the excitement and confusion which is part of the big races. This part has been well photographed and there are some good shots taken on the track with the machines in action.

Make your appeal to the men folks. They will be interested from the sport end of it and They will be interested from the sport end of it and for the women you can say something about hero winning the race and winning the girl, or work up some catchlines which you think are best suited to win your folks' attention.

If you care to use the names of the players give Edward Earle his share of publicity. In case you have played any of Vitagraph's O'Henry pictures, your patrons will recall Earle as the pleasing hero of these films. Miss Hulette's name may be familiar although she has not done very much recently.

Some Short Reels

"Paramount Industrial Magazine," Famous Players

Industrial reels are now being produced by Famous in conjunction with various organizations and are being released to the exhibitors without cost. These productions are being distributed as advertising matter, and the first picture of the series concerns the three pointed suspension spring now used on automobiles. As a matter of fact, it is more in the nature of a scenic production than an industrial one, for it consists almost entirely of shots showing the travel of the modern touring car over the trail used by gold seekers in the days of '49. Some of the stuff is quite impressive and there is not too great a mention of the Overland company, which is using this as publicity matter. A few of the shots, however, are not especially good. P. M. Felton furnished a short animated cartoon which is appended.

"Red Hot Hottentots," Pathe

Whatever the cause is, most of the recent Snub Pollard releases seem to show a falling off in quality. This one has little that is laugh provoking, there being few incidents or bits that measure up to the desired mark. For some reason or other, they have failed to get humor out of matter, which although not very new, can be handled so as to go across. This will find the going troublesome.

Pathe Review, No. 32

If you are in the habit of running some sort of a weekly magazine, made up of parts of different weeklies, you should find room for some of this. It starts with a colored scenic bit, after which comes some footage devoted to lighthouses, some stuff about steel and scenes showing the capture of an alligator and its arrival in a pond in the New York Zoo.

"The Speakeasy," Sennett-Paramount

Mack Sennett has taken the speakeasy, the popular indoor sport of prohibition times, and has contrived one of his best burlesques about it in this two-reeler. It will bring a lot of laughs due to the various wildly impossible contraptions that the proprietor of the speakeasy uses to serve his patrons, and due to the divers underhanded means by which his patrons attempt to get away with more than their share. While this phase is more inventive than the wild slapstick battle which takes place in the last reel, it remains for this old-fashioned knockabout stuff to bring the most laughs. The two phases combine to make a typical Sennett comedy and most everyone will enjoy it. Charlie Murray is the proprietor of the speakeasy, Ben Turpin and Chester Conklin are two of the customers, with Kalla Pasha and Marie Prevost helping along in the fun.

"The Chilkat Cubs," Educational

Ralph E. Yarger is credited with the manipulation of the camera during the screening of this Robert C. Bruce one-reeler, which is interesting and novel. It is rich in the natural, mountain settings provided by Alaska, and concerns a pair of bear cubs. Numerous scenes show these animals frisking about, and are quite unusual. The titles are light, and have been written in fine style, there being no weak or overdrawn attemps at providing too much humor. Closing are a few shots showing the quadrupeds rolling over each other. This will appeal, as will many other bits in the production, which is sure to hold its own, and will undoubtedly strengthen your bill.

"The Tiny Kingdom of Montenegro," Red Cross—Educa'l

In many of the former issues included in the Red Cross Travel Series the photography has been little over which to become enthusiastic, but there is a great improvement in this. It has several interesting studies of the people of Montenegro, showing their condition at present, one of poverty. Audiences may not like the spectacle of the misery existing there, which is about the only drawback to booking this.

"Darn that Stocking," Goldwyn

Enough material to make an acceptable one-reeler was included in this, but in stretching it another reel, they slowed up the story, and failed to make it more effective. As a matter of fact, there is nothing startling about this, looked upon from any angle, and it is extremely doubtful as to whether it can get across. Neal Burns and Marie Eline are the featured players and Jack Laver directed. It tells of a newlywed couple, whose happiness is marred by one of the rejected suitors of the young wife. The latter attempts to disrupt the little family, but is foiled after causing a quarrel between the bride and groom.

There are 30 Reasons

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"THE SCREAMING SHADOW"

Reason No. 9

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Short Reels

"The Little Dears," National—Goldwyn

Well photographed and produced in good fashion, "The Little Dears," a two-reel comedy which features Mr. and Mrs. Carter De Haven, lacks a strong story. Although several incidents in it are funny, it is not up to the mark set in some of the other Carter De Haven subjects. The principals did their usually good work and William Seiter who directed held up his end efficiently, but it is doubtful whether that will be enough to get this over. Incidentally, stories similar to this one have been used before, the idea of bluffing the boss to go out on a hot day, and then being caught, not being very novel.

"African Lions and American Beauties," Universal

Jimmy Austin and Esther Woods are announced as the featured performers in this two-reel Century comedy which has some novelty in that three lions prowl about and act in a tame manner. Austin has very little to do in the production and the leading woman is also out of the foreground for a considerable part of the time. Fred C. Fishback is credited with writing this, but it is difficult to see just what he wrote, for there is hardly any story at all—in fact, what little plot was begun, was left unfinished. This is nothing but a number of bits of business joined together into a sort of patchquilt.

"Looking for Trouble," Pathe

Fistic battles in which the hero first takes a beating, and then suddenly shoots over the sleep-producing blow, are not unusual in films, but in this, Snub Pollard, who has just that to do, puts over what is likely to prove a hit. The manner in which the reel has been put on, the various bits and all else combine in making it a most satisfactory offering. Ending in a novel manner, this will please in spite of the fact that some of it is not new. It's good stuff.

"A Woman in Grey," Serico

Beginning in a most mysterious manner, "A Woman in Grey," which stars Arline Pretty and features Henry G. Sell, becomes somewhat more complicated for a few reels, but after that evolves itself into a string of events that prolong the affair and furnish the material for the 15 episodes. The camera work is very good most of the time. As far as the manner in which the different episodes end is concerned, there is little to be desired. After the first few reels, however, but one thing is really left to be cleared up —the identity of Ruth Hope, the "Woman in Grey," played by Arline Pretty. The mystery attached to her will probably serve to keep the spectator in suspense, especially as the solution is promised again and again, but cleverly delayed. C. N. and A. M. Williamson wrote the story while Walter Richard Hall furnished the scenario and James Vincent directed. Included in the cast are James Heenan, Margaret Fielding, Fred Jones, Ann Brody, Jack Newton, Jack Manning, Walter Chapin and others. The first five episodes are called, respectively, "The House of Mystery," "The Dagger of Death," "The Trap of Steel," "The Strangle Knot" and "The Chasm of Fear."

"It's a Hard Life," Pathe

Possessing a wealth of humorous incidents, "It's a Hard Life," starring Snub Pollard, in spite of the fact that it does not have a very strong plot, is more than likely to provoke mirth. Pollard is quite funny in this and the court scene, the barber shop portion and one or two others can be depended upon to cause your crowd to laugh heartily. The photography is good and the production one that can fit in on most any bill.

"Dawning an Uprising," Universal

Lee Moran steps out of his usual character in "Dawning an Uprising," an offering in which Bolshevism has become a society craze and Eddie Lyons is instrumental in eliminating the fad from the home of his sweetheart. Lyons hires a troupe of hobos, led by Moran the chief tramp, introducing them as Bolsheviki. Soon the shabby gentry completely disgust the ladies present but refuse to leave. At the suggestion of a bath, however, they quickly depart. A good one-reeler.

"Stop That Wedding," Universal

You will be perfectly safe in booking this single reel comedy, for it is one of the best Lyons and Moran have done in a long while. It is well acted, finely produced and possesses several laughs. Eddie Lyons is about to be married as the picture starts, and while he is facing the altar with his prospective bride; Charlotte Merriam, Lee Moran, the rejected suitor bursts into a fit of weeping. He is ejected, but returns and time and time again attempts to break up the ceremony so that he makes the girl his wife. After being tossed out for attempting in different ways to put an end to the wedding, Lyons, Moran, Charlotte Merriam and the preacher are escorted to jail. Lee has to look on while the matrimonial knot is tied.

"No Coma in Acoma," Chester-Outing

For a current release subject, C. L. Chester has selected an Indian village in New Mexico, and has screened it finely together with its inhabitants. Unlike the "Injuns" usually seen on the screen, those in this production, except for their dark skins, bear quite a resemblance to white men. There are bits showing the children at play, at school, and then the people who reside in Acoma performing parts of the daily routine. Closing is a bit showing a little girl rolling her eyes, a la Theda Bara.

Screenics No. 1, Chester

Remarks of a light nature, touching on current subjects, are rather common in films at present, there being several organizations turning out reels devoted exclusively to material of this nature. In conjunction with the Field and Stream Magazine, C. L. Chester is turning out a new one reeler, which consists of about 50 per cent. of these comments, but he has gained a march on the others by securing the services, for the first issue at any rate, of Don Marquis. The latter is a humorist whose wit is of the subtle sort, and comments on prohibition in the portion styled "Is Prohibition a Dry Subject?" "Hattie's Hoodoo," a part dealing with one of the elephants in Central park, is of merit, several scenes of the animals in Africa adding novelty.

"The Moon Riders," Universal

Usually, some mystery furnishes the plot for a serial. If there is no mystery, it is built about some sort of a search for hidden valuables. Almost always it includes some unknown quantity, that causes the person who sees it to ponder over the identity of him, her or it, or the rendezvous of said quantity. However, "The Moon Riders," featuring Art Acord, possesses no such element. It is a western of the type usually handled in five reels, and dealing with the struggle of a group of homesteaders against an unscrupulous band that desires to profit through obsolete Spanish land grants. It should score with serial patrons. At least, "The Death Stampede," and "The Masked Maurauders," the first two episodes, give that impression.

"A Lady's Tailor," Sennett—Famous

There may have been just cause to feel a little bit disappointed at some of Mack Sennett's recent comedy releases. He has seemed, recently, to have fallen out of his stride. "A Lady's Tailor," however, brings him back sprinting again and constantly throughout its considerable footage there is flash after flash of the comedy incident, both spectacular and minor, that brought him the fame he enjoys today. The picture is divided into various sequences, each quite able to stand alone, and each one has some prominent element that makes for comedy success. The first sequence in the modiste establishment run by Ford Sterling reveals a number of pretty models. There is some excellent trick photography showing Sterling draping his models by throwing strips of velvet, chiffon, etc., at them from a distance. Of course, they magically assume the proportions of gowns. Ben Turpin as a spectator to these scenes brings a lot of laughs. Then there is a cabaret dancing scene, an auto chase and some manipulation of a search light on dark park benches, all of which are exceedingly well handled and bring many laughs.

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The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XI. No. 17 Sunday, January 18. 1920 Price 25c.

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News of the Week in Headlines

Monday

Americanization drive via the films opens Feb. 12.
United Picture Theaters take over Triangle exchanges.
Arthur S. Kane, former Realart president, returns from tour.
First Annual meeting of First National opens at Atlantic City.

Tuesday

Over 300 theaters join Ohio First National.
C. B. Price applies for injunction to restrain distribution of alleged duped print of U-35 picture.
Ackerman and Harris to build in Los Angeles. Loew will operate.

Wednesday

Declare dividend on Famous Player preferred stock. Directors elected for next four years.
Equity Pictures' directors hold meeting in Chicago.
S. L. Rothapfel in New York. Gives up management of Goldwyn's California theater.
Al Kaufman announces resignation from Famous players.
Associated First National Theaters, Inc., ready to spend 20 million instead of 6 million as originally planned.

Thursday

Reported Loew-Metro after Big Five distribution.
Zukor denies Famous Players building theaters; says Wall St. does not control company.
First National members have 75 theaters under construction in various sections of the country.

Friday

Goldwyn reported to have bought in to Ascher Bros. Circuit.
Loew, Rowland and Engel to leave for California. May build new studio.
First National Convention closing.

Saturday

Carl Laemmle to contest alleged violation of contract by Allen Holubar and Dorothy Phillips.
Control of Exhibitor's Trade Review passes from L. F. Blumenthal to A. B. Swetland.
Charles C. Burr producing series of comedies with Johnny Hines.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

SAWING WOOD

Remember the story of the three neighbors who started sawing wood? One bright morning they started on the job—and shortly two of 'em commenced GABBING over the back fence—then the ARGUMENT started.

—WHILE THE THIRD SAWED WOOD.

At the end of a week the two were right where they started, STILL TALKING, while the third had his wood packed away for the winter. His job was not to argue.

HE SAWED WOOD.

During the past month WID'S DAILY has gained over
One hundred PAID IN ADVANCE new subcribers.

AT TEN DOLLARS A SUBSCRIBE.

Over a thousand dollars in new subscriptions.

That kind of a subscription list stands for one thing—

INDEPENDENCE.

Independence of thought and EDITORIAL POLICY.

Subscribers don't pay ten bucks a year these days for any publication unless they READ that publication.

Last week Wid's carried nearly TWO HUNDRED PER CENT. more advertising than the same week a year ago. That stands for

PROGRESS.

It means SERVICE for the advertiser and SERVICE for the exhibitor.

It is EASY to make extravagant claims—
—another thing to PROVE those claims.

In the controversy now running between certain trade publications relative to the presentation of "Exclusive News" and "First News" have you noticed while in referring to the other papers in the field the term "WEEKLY" is used?

"THERE'S A REASON."

"WID'S DAILY" prints the news, ALL THE NEWS and nothing but the news.

The editorial policy of its Sunday is characteristically IT'S OWN.

Hokem, Publicity Bunk and "Semi-News" so-called, got the GATE many moons ago.

TWO YEARS ago WID'S believed this policy to be right.

THE INTERVENING TIME HAS PROVED CONCLUSIVELY THE CONSISTENCY AND SOUNDNESS OF THIS POLICY.

WID'S believed that news to be news should be published while it IS news—that is the big COMPELLING reason for WID'S DAILY.

News to YOU Mr. Reader, not from a day to a week OLD, but while the big, virile happenings that you are interested in are really occuring.

Look back over your WID'S files for any length of time and you will probably find it in
WID'S DAILY
FIRST

And if there is any doubt in any one's mind over this fact *WE'LL PROVE IT.*

Jack Alicoate.

Ghastly Panorama of Starving European Countries

F. B. Warren and G. B. Baker present
"STARVATION"
State Rights

DIRECTOR ..... George Z. Zimmer
AUTHOR ..... War
CAMERAMEN .....Eight official photographers
AS A WHOLE.....Ghastly panorama of starving European countries.
STORY.....The most tragic ever told; will touch everyone's heart.
DIRECTION.....Zimmer has obtained remarkable views of European ports and interior cities in the grip of starvation.
PHOTOGRAPHY ..... Acceptable
LIGHTING.....Sufficient to show off all of the sad details.
CAMERAWORK.....Photographers have obtained exclusive and utterly astonishing pictures.
STAR ..... Hunger
SUPPORT ..... The populace of Europe
EXTERIORS.....Taken in various of the big cities of Europe and show points of great interest besides the scenes that drive home Europe's condition.
DETAIL.....First a subtitle then a scene is the order of the picture; there are surely as many inserts as there are scenes.
CHARACTER OF PICTURE.....Will certainly waken people to Europe's plight in no uncertain terms.
LENGTH OF PRODUCTION.....6,500 feet

The terrible conditions existing in various European countries but principally Russia, Austria, Poland and Germany, which Herbert Hoover and the American Relief Administration are in some way alleviating today are set forth in all their ghastliness in "Starvation," a seven-reel feature the scenes of which were taken under the direction of George F. Zimmer, Mr. Hoover's aid, and approved by him and government officials.

The picture may be set down as the greatest tragedy that ever reached the screen for it throws a pitiless light on conditions today in Europe, conditions resulting from war's devastation and its sapping at a people's vitals, and made worse by the political and social upheavals that have continued since the great war came to a close.

In these days of great changes it is futile to pull wool over the eyes and attempt to go through life thinking everything is just perfect because the autocrat of Germany has been unseated. And so such a picture as "Starvation" will serve the world in opening the eyes of the many superficially inclined folk in this country who believed that fighting stopped with the signing of the armistice.

And it drives home its argument and its message in a series of terrifically tragic views. Far worse than the ghastly scenes of the execution of men are those which show young children, hopelessly emaciated, under-nourished, their eyes sunken, their expressions ever breaking between an insane man's grin and a desire to cry. Children with their limbs twisted, unable to stand, so steadily starved from birth that they have lost the shape of human beings.

Bolshevists are shown facing firing squads. No preliminaries, the triggers are pulled and the rows of revolutionists topple quickly into ready prepared graves. There are hangings, too. The marked men are obliged to arrange the nooses about their own necks and swing off into the air as if they were going on a holiday.

The whole rotten condition of Europe is blamed on the Bolshevists in "Starvation." In fact the blame is placed so often that the picture takes the semblance of anti-Bolshevist propaganda as well as a lesson in modern European history.

There are many scenes showing endless bread-lines, American ships unloading at strange and interesting ports and hungry hordes awaiting the distribution of the contents of their holds. Of subtitles there are undoubtedly too many. As the picture stands now there is one to each scene. Some amount of elision is suggested.

This Won't Entertain But It Will Wake Up a Lot of People

Box Office Analysis for the Exhibitor

"Starvation" is remotely removed from anything approaching pleasant entertainment. It is a series of scenes, each one a tragedy. That it will do a tremendous good in showing people the true condition of affairs in Europe is a foregone conclusion. And because of this the exhibitor will be doing a duty to his community in showing it—or parts of it.

However, the exhibitor wants to give his people entertainment. It would be a good idea to insert the more dominant scenes of this on a regular bill and feature them in the advertising along with the entertainment part of the bill. The message would be spread just as forcefully then. The picture as it stands now is too long except for special showings.

SELZNICK PICTURES

ELSIE JANIS

IN "THE IMP"

BY ELSIE JANIS AND EDMUND GOULDING

DIRECTION ROBERT ELLIS

Made by Selznick

Distributed by Select

Average Program Offering Aided by Star's Personality

Box Office Analysis for the Exhibitor

Enid Bennett in
"THE WOMAN IN THE SUITCASE"
Thos. H. Ince Prod.—Paramount Artcraft

DIRECTOR ..... Fred Niblo
AUTHOR .....C. Gardner Sullivan
SCENARIO BY .....C. Gardner Sullivan
CAMERAMAN ..... George Barnes
AS A WHOLE.....Old time situation lacks conviction and seldom reaches the entertainment point.
DIRECTION..Registered a few laughs and handled players very well in most instances but couldn't make up for the impossible story.
STORY.....Been done hundreds of times and isn't different enough to get by on that score.
PHOTOGRAPHY ..... Fairly good
LIGHTINGS .....A bit hazy at times
CAMERA WORK....Interior shots frequently too deep.
STAR.....Satisfactory for the most part but registered some strange emotions in close-ups.
SUPPORT .....Roland Lee very pleasing as the proxy sweetheart; William Conklin fails to impress.
EXTERIORS ..... Seldom necessary
INTERIORS.....Lavish and looked like the real thing.
DETAIL.....Some titles that got snickers instead of laughs.
CHARACTER OF STORY....Daughter sets out to save father who is straying from the straight and narrow.
LENGTH OF PRODUCTION.....5,410 feet

With the exception of a very few moments at long intervals which contain slight entertainment value, "The Woman in the Suitcase" falls slightly below the border line of the average program offering. The story has been given adequate production and the players for the most part are well adapted to their parts, but the idea is so ancient and actually so implausible that the better efforts hardly hold it up.

Just for the sake of argument, if nothing more, what young girl would think up such an extraordinary way of "saving" her father and wondering further, how would such a scheme meet with such splendid and "just as planned" success. There are numerous incidents that just happen without the slightest foundation and even some explaining by way of titles doesn't seem to convince.

Roland Lee does a lot of unusual things and humbles himself greatly for the sake of adventure while Dorcas Matthews is a "wery wicked wamp" who must have cost the producer quite a bit for her supply of cigarettes.

Enid Bennett is the young girl just graduated from college who comes across Dolly's (Miss Matthews') photo in her daddy's grip while looking for a present which he has bought for her. Realizing that "The Woman in the Suitcase" must be the cause of her father's recent "business at the office" evenings, Enid plans to save him from disgrace without letting her mother know anything about the adventure.

Shero advertises for a gentleman to act as escort and it happens that Roland Lee, a wealthy young man, answers the ad in the spirit of adventure. Enid gives him strictly to understand that he is being employed by her and insists that he allow her to pay the bills at the various cafes they visit in shero's search for "The Woman in the Suitcase."

When finally they come upon the "wamp," Enid is agreeably surprised to see that her escort knows the famous woman and immediately asks for an introduction which he reluctantly assents to give her. According to her plan, shero becomes very friendly with Dolly. The climax comes when the father comes to Dolly's apartment and finds his daughter evidently much intoxicated but this is only a part of her scheme and in the end hero Lee gives Dolly some hush money, father goes back to his wife and shero falls in love with Lee.

Will Satisfy But Won't Stand Any Extraordinary Boosting

There is no great reason why you shouldn't play "The Woman in the Suitcase" and get away with it. Even though the story is implausible and at times a trifle ridiculous, director Niblo has worked in a few good bits. Miss Bennett plays her part with sincerity and except for once or twice when she was poorly lighted, photographed very well. Dorcas Matthews is very well cast as the home-wrecker and Roland Lee is a patient and pleasing hero. Taken all in all Miss Bennett is supported by a capable company.

The title is a good one and suggests numerous exploitation and advertising ideas. Catchlines might read: "Who is 'The Woman in the Suitcase'? Come to the blank theater and see how Enid Bennett solves the mystery." Or, "What would you do if you found a woman's photograph in your father's suitcase? See what Enid Bennett does in her latest production at the blank theater."

SELZNICK PICTURES

OLIVE THOMAS

in Bradley King's

"FOOTLIGHTS and SHADOWS"

Scenario by R. Cecil Smith

Direction — John W. Noble

ELAINE HAMMERSTEIN

in S. Jay Kaufman's

"GREATER THAN FAME"

Scenario by Katherine Reed

Direction — Alan Crosland

EUGENE O'BRIEN

in

"THE BROKEN MELODY"

by Quida Bergere

Direction — William P. S. Earle

OWEN MOORE

in Lewis Allen Browne's

"SOONER OR LATER"

Scenario by R. Cecil Smith

Direction — Wesley Ruggles

Made by Selznick **Distributed by Select**

Author's Dramatic Idea Is Quite Spoiled by Scenario and Direction

Lucy Cotton in
"BLIND LOVE"
Gerald Bacon—Aywon—State Rights

DIRECTOR.....Oliver D. Bailey
AUTHOR.....Max Marcin
SCENARIO BY.....Basil Dickey
CAMERAMAN .....Edward Earl
AS A WHOLE.....Very fine dramatic idea marred by ill-treatment in scenario; climax shows big league situation but is not sympathetically developed.
STORY.....Essential twists expertly contrived and climax reveals a big dramatic idea but poor handling has deprived it of full entertaining power.
DIRECTION.....Shows real effort but for most part is stagey and forces players to play to camera in obvious fashion.
PHOTOGRAPHY .....Good
LIGHTINGS.....Some good but others just as bad in regard to lights and shadows.
CAMERA WORK.....Poor
STAR.....Registers fairly well through youth, beauty and ability although her work in later features has shown to better advantage.
SUPPORT.....Well selected but not well directed
EXTERIORS.....Beautiful garden shots
INTERIORS.....Fail to create the proper high class atmosphere.
DETAIL.....Le Guere's makeup varies in different scenes and gives him appearance of chameleon.
CHARACTER OF STORY.....Mercenary villain attempts to ruin young man's marriage to rich girl.
LENGTH OF PRODUCTION.....About 5,300 feet

On reading all those big names of the men concerned in the production of "Blind Love" one might arrive at the conclusion that the picture was something out of the ordinary in the way of entertainment. Such, however, is not the case unless out of the ordinary be interpreted to mean below the average feature standard.

Mr. Marcin's idea for "Blind Love" was curiously different and doubtless emanated a dramatic strength in its original synopsis form. It builded to a particularly striking climax, a climax which one can well imagine holding an audience breathless on the speaking stage or, again, on the screen if it were handled in a sympathetic manner.

However, the other celebrities connected with the production, namely Basil Dickey and Oliver Bailey have generally failed in realizing on the dramatic worth of the material handed them by the author. The scenario writer has botched the work almost completely so what might have been an intensely interesting story culminating in a denouement of real force, turns out to be an artificially motivated, uneven story concluding in a climax that only reveals its full possibilties to one trained to take even the bad pictures seriously—and which will hardly reveal anything satisfactory to the person in search of entertainment.

The story relates of Beard's love for Josephine Burden, an heiress, who is overjoyed particularly as she realize he is unaware of her wealth. They marry. Previously George Collins had received Beard's signature, when the latter was intoxicated, to a paper purporting to be an ordinary I. O. U. but which was a statement to the effect that he (Beard) would pay Collins a sum of money in reward for his introduction to Josephine if he ever succeeded in marrying her.

When Josephine learns of this she is utterly disconsolate. The story then concentrates on another love affair of an aged pair and through the tragedy which concludes this Josephine and Beard are brought to a real understanding of each other—the false note is explained.

Lucy Cotton creates a favorable impression as Josephine while George Le Guere, Thurlow Bergen, Morgan Coman, Charles Butler, Lillian Bacon and Edouarde Durand play other important roles.

People Have Been Educated to Better Pictures Than This

Box Office Analysis for the Exhibitor

Practically every picture audience in the country has been educated to expect better things than "Blind Love." And it seems a pity to condemn it when all the sincere effort expended on it is considered. However, "Blind Love" is way below the standards set by the average offering of the day. Exhibitors who have built up any sort of a patronage through selecting their pictures from the best the market has to offer, will find that it fails to rank in the 1, 2, 3 class.

If it has to be played, feature the name of Max Marcin and mention the fact that he was one of the authors of "Cheating Cheaters" and also give Lucy Cotton a play for all things indicate to the rapid rise in popularity of this young actress.

Real Showmen - and Why

There is valuable information for every exhibitor in the country on "How to Be Successful Though an Exhibitor" in a review of the methods that have enabled N. H. Gordon, of Boston, to achieve his present status.

Twelve years ago Gordon owned and managed one small house. It required approximately four years for him to obtain a substantial start toward success. During that time he carefully formed the policies and methods upon which he bases all of his achievements.

Today he is the executive head of a circuit of more than 60 first-class theaters. He is a financial power; a bank director; owner of the First National Exhibitors' Circuit franchise, and the exhibitor who took a special feature attraction, while it was being played for maximums of one and two weeks in other big cities, and put it on in Boston for twenty consecutive weeks at prices which topped $1.50 a seat.

The business acumen which actuated Mr. Gordon in this accomplishment which has shattered all precedents for duration of runs and admission prices, is the one that is the underlying motive in everything he does as an exhibitor.

It amounts to an unshakable confidence in motion pictures.

Gordon began his career as an exhibitor on the proverbial "shoe string" for finances. In that respect he was not unlike a dozen or five thousand other motion picture exhibitors of twelve years ago. But it is the things Gordon has done since then that comprise a guide to growth, prosperity and community importance for other exhibitors who have the ambition and possibly lack the secret of the way to realize it.

"How did you do it?" he was asked. And Gordon replied:

"First, by realizing early in my experiences as a theater owner, with one small house, that I would need assistance to enable me to realize my ambition for a big circuit in New England. To build up my interests with nothing but the profits from one theater would have been a long, tedious process. I felt that some other exhibitor might not feel the hesitancy I had about a partnership with capital, which would mean a division of profits. So I overcame one word—my hesitancy.

"It seemed to me that the folks who had surplus money, made in other industries, and who might become interested in motion picture theaters, would be more agreeably disposed if they were personally acquainted with the man who submitted a proposition to them. It has seemed perfectly natural to me always to associate with influential men. I cultivated their acquaintance. I always replied truthfully to questions about my business. I never hesitated in my confidence in the business. I was building for the future during the early years, and my chief asset was a fast growing personal friendship with worth-while business people.

"Four years after I opened my small house I found my big opportunity to enter Boston as an exhibitor. From that time on it has been chiefly a problem in restraining ambition so that it did not get out of step with resources available for development and extension work.

"I think that every exhibitor, no matter where he is located, or how big or small his theater holdings may be, should consider himself an integral part of his community, just as important as the clothiers, bankers or merchants in any line. He should have a genuine pride in his business. Membership in local civic bodies, commercial clubs and even representative private clubs and associations, is a valuable point of contact with municipal affairs, and it gives an exhibitor position, socially and commercially. Then, when he wants assistance, in any form, to build a new and larger house, or to extend his holdings into other communities in the territory, he has a great asset in his local acquaintance."

One important feature of Gordon's policy for the operation of his theaters is his refusal to recognize precedents or what the other fellow does. He is a convert to pioneering. Here enters the most recent example. Gordon has given the industry of his refusal to consider the facts of what has been done as having any bearing on what can be done. By his willingness to cut away from things conventional, he has made money on productions long after exhibitors in other territories have ceased to run them.

When First National released Mary Pickford's "Daddy Long Legs," Gordon decided that the industry had gone beyond the point of one and two weeks' stands as the maximum. By the use of showmanship he proved his theory to be a fact. More important still, he demonstrated that exhibitors can charge prices that are almost the equivalent of those for legitimate road shows.

For twenty consecutive weeks he presented "Daddy Long Legs" in Boston at $1.50 top admission. And during the five months' of its run he did not have a week when the net profits were more than twenty per cent. below those of the opening week.

JACK DEMPSEY

The
Best known man
in the world in the
MILLION DOLLAR
PATHÉ SERIAL

DARE DEVIL DURANT

Pathé
Distributors

A positively unparalleled and

JACK DEMPSEY

RELEASED

Pathé
Distributors

amazing box office attraction -

whose name figures daily in the newspapers of the world, is presented in a Pathe Serial certain to eclipse all records of past and present and to enrich the exhibitors of the earth -

DAREDEVIL DURANT

FEB. 15TH.

Pathé
Distributors

JACK DEMPSEY
in
DAREDEVIL DURANT

Pathé presents to exhibitors the opportunity of their lives to fill their houses until the walls bulge. If publicity means dollars, and it is certain that it does, then this Dempsey serial means millions.

624 unsolicited bookings, price unasked, came in by wire and letter within three days of the bare announcement of the fact that Jack Dempsey, champion of champions, was working in a Pathé serial!

Scores of exhibitors who never ran a serial are asking for terms.

The stampede for this certain success is starting; GET IN TOUCH WITH THE NEAREST PATHÉ EXCHANGE AT ONCE IF YOU WANT TO CHAIN 'EM OUT FOR FIFTEEN HOUSE-CHOKING WEEKS!

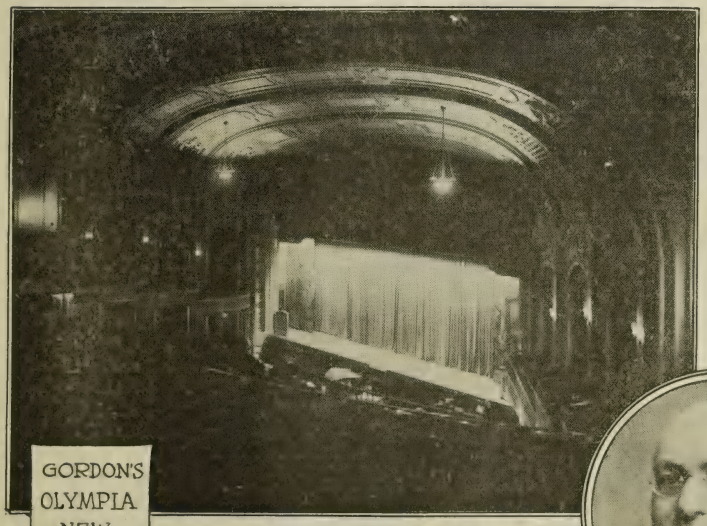
Pathé
Distributors

His combination of a supreme confidence in the business, which enables him to impress his business associates and acquaintances with its stability and soundness, with his determination not to consider any achievement the limit of possibilities for the screen, has enabled him to forge ahead by leaps and bounds.

"No one can correctly state the ultimate in motion pictures," he declares. "I feel today almost as I did twelve years ago, that the future for exhibitors is just as great and equally as promising as ever. The great essential is for an exhibitor to consider his theater or theaters as a business enterprise, worthy of the best that is in him, and sorely needing a thorough mastery of the details of showmanship to make them profitable and enduring."

GORDON'S SCULLAY SQUARE OLYMPIA - BOSTON

GORDONS OLYMPIA LYNN - MASS.



GORDON'S OLYMPIA NEW BEDFORD, MASS.

GORDON'S OLYMPIA - BOSTON

N.H. GORDON

They Dressed This Up Lavishly Enough But Forgot a Story

Elaine Hammerstein in
"GREATER THAN FAME"
Selznick—Select

DIRECTOR.....Alan Crosland
AUTHOR.....S. Jay Kaufman
SCENARIO BY.....Katherine Reed
CAMERAMAN.....Jules Cronjager
AS A WHOLE.....Very adequate production given to totally inadequate story idea.
STORY.....Always preaching that love is greater than fame and preaches so much the plot never makes any headway.
DIRECTION.....Very lavish and high class
PHOTOGRAPHY.....Very good
LIGHTINGS .....Realistic
CAMERA WORK.....Highly commendable
STAR.....Appeals and seems thoroughly able to handle what little work is given her.
SUPPORT .....Excellent
EXTERIORS.....Include a number of different views of New York City and pretty suburban shots.
INTERIORS.....All rich and lavish
DETAIL.....Some anacronisms in inserts and time; director shows big comfortable setting for which girl pays $10.00 a week and meagre setting for which villain pays $300.00 a month
CHARACTER OF STORY.....Girl learns that love is greater than fame.
LENGTH OF PRODUCTION.....About 5,000 feet

Barring a few directorial slips which fail to make very big dents in a careful and lavish production, "Greater Than Fame" may be set down as a richly embellished picture, with a capable star and a highly competent supporting cast but without anywhere near enough substance to entertainingly fill out its footage.

The story is terribly weak and the main points that stand out in it are its subtitles which are forever preaching about love and fame and ambition. In fact they serve very forcefully to give the impression that the author of "Greater Than Fame" had a "message" to get over to the public, to wit that love is greater than all fame, and that, furthermore, he didn't have a plot to write into his message.

Elaine Hammerstein assumes the role of Margaret Brooks, a New England girl who comes to New York to cultivate her singing voice. She doesn't get along very well on account of lack of funds. Her teacher introduces her to Mrs. Waring, a wealthy patron of struggling artists who promises assistance. In truth she takes Margaret into her home and supplies her with plenty of gowns and a life of leisure.

Then Margaret wakes up to the fact that she isn't getting anywhere and decides to try it alone again. This time she falls foul of Mr. Waring who attempts to get her in his power. Margaret's true friend, John Martin, sees them together and misconstrues the entire situation. He returns to his home and suffers a nervous breakdown. Margaret visits an opera impressario who also makes a nasty proposition to her and then reforms when she reproaches him. Then she returns to Martin, explains matters and they marry and the last scene shows her making her operatic debut in an opus by her husband which is presented by the self-same impressario.

All of which is nowhere near substantial enough for a feature story and this despite the very good work of the star and her notable supporting cast which includes such skilled players as Walter McGrail, Albert Roccardi, Wiliam H. Tooker, Julia Swayne Gordon, Arthur Donaldson and Cora Williams.

This Doesn't Give Sufficient Satisfaction

Box Office Analysis for the Exhibitor

This certainly doesn't measure up to the type of entertainment that one is led to hope for from the Selznick studios. And its shortcomings, first and last, may be chalked up to the lack of dramatic story material. You can endow a picture with the most lavish production in the world, contribute to it the best photography and lighting effects and secure the services of a competent star and supporting cast but when all is said and done these amount to nothing if the story fails to deliver the goods.

That's just the trouble here. Of course Selznick has advertised his product largely and there may be an already created public waiting to see "Greater Than Fame" as soon as you show the title and the name of the star over your theater but most people are going to come out pretty much disappointed after sitting through the feature. Its lack of meaty material and the obvious padding that it contains tire the spectator and while it has some human interest moments and some interesting and pretty shots it can not be ranked as a first class feature because of the lack of real honest-to-goodness story material.

Holds Well Throughout and Gets Over Its Point With Decision

Alice Joyce in
"SLAVES OF PRIDE"
Vitagraph

DIRECTOR .....George Terwilliger
AUTHOR ..... Not credited
SCENARIO BY.....William B. Courtney
CAMERAMAN....Joe Shelderfer and Charles Davis
AS A WHOLE.....Especially fine acting is a big feature of Miss Joyce's latest; generally splendid production.
STORY.....Goes to quite a degree of exaggeration to show the depth of pride but gets over the lesson effectively.
DIRECTION.....Allowed a few incongruities but registered the author's intention in a practical way.
PHOTOGRAPHY .....Very good
LIGHTINGS .....Always clear
CAMERA WORK..... Creditable
STAR.....Dignified and sincere; her usual pleasing self.
SUPPORT.....Percy Marmont and G. V. Seyffertitz have equally forceful parts and make striking impressions.
EXTERIORS.....Beautiful country estate
INTERIORS .....Quite suitable
DETAIL.....One or two bad bits but nothing extremely noticeable.
CHARACTER OF STORY.....Fully implied by the title.
LENGTH OF PRODUCTION.....5,362 feet

About the biggest features of Miss Joyce's latest Vitagraph production, "Slaves of Pride," are the unusually well selected cast and peculiar suitability of the story to the star's personality. Miss Joyce supplies a very fine and a truly finished performance, retaining her accustomed poise and dignity throughout the picture.

A share of the credit for the success of the production goes to Mr. Marmont and Mr. Seyffertitz, both of whom render strikingly forceful portrayals, Mr. Marmont playing the part of the austere 'slave of pride' and Mr. Seyffertitz as his secretary.

The director has handled the story material very well and worked up to the various high spot in an efficacious manner. Some audiences may take exception to a rather unnecessary bit where the best friend of the bankrupt millionaire hands him a revolver as a means of deliverance from his trouble. The entire idea is mainly for the purpose of having the wife save her husband at the fatal moment but it seems there should be some other way of having the idea present itself to the husband.

Miss Joyce has been reared in luxury but at the time the picture opens her mother is anxious to secure a wealthy husband for her daughter now that they are reduced in circumstances. Her ambitions are realized when Alice marries Brewster Howard (Percy Marmont), a wealthy and powerful figure in financial circles but a 'slave of pride.'

Shero Alice, contrary to gossip, is truly in love with her husband but it isn't long before his pride, which assumes a domineering attitude toward everyone including his wife, begins to freeze the loyalty and devotion of the wife who determines to humiliate Howard by pretending to elope with his secretary.

Howard follows the pair but when he arrives at the hotel where they are registered, the secretary has escaped after an unsuccessful attempt to force his attentions on Alice. Howard gives chase, finally cornering his victim at a railroad station. The secretary backs out a door and onto a track where he is killed by an approaching train.

The action jumps to the offices of Howard where a meeting is in progress which discloses that the former secretary had been systematically ruining his employer for years and he is now a bankrupt. Alice returns to her home in time to save her husband from killing himself.

Use the Name of the Star Extensively and Promise Them Something Good

Box Office Analysis for the Exhibitor

Admirers of Miss Joyce who follow up her work on the screen, will be particularly pleased with her performance in "Slaves of Pride." The star is admirably adapted to the part and throughout the entire picture is her usual charming self. Her's is a real personality, one that makes no small impression. Be sure to tell your women patrons that she wears some very gorgeous gowns and wraps as the wife of the millionaire.

Make a point of the story. Play up the title of the picture and say something about the results of too great a pride. You can safely promise them some very good acting on the part of Miss Joyce's supporting company, mentioning the names of Mr. Marmont and Mr. Seyffertitz.

ANOTHER GREAT SPECIAL PRODUCTION

MOTION PICTURE NEWS: "Wonderful" is the word that accurately describes this screenization of Emerson Hough's great story "The Sagebrusher." A photoplay masterpiece demands many essentials and Benjamin B. Hampton's picture qualifies in every respect. First it has an appealing story and a notable cast.... Box-office angle: Metropolitan, big puller and tremendously pleasing; Elite, strong puller and exceptionally pleasing; Family, big puller and wonderfully pleasing; Workers, strong puller and tremendously pleasing.

MOVING PICTURE WORLD: Benjamin B. Hampton's newest Great Authors' special, Emerson Hough's "The Sagebrusher" is the story of a rough diamond with a big heart. It will please the great majority of screen patrons. Replete with dramatic intensity with much of the spectacular and melodramatic elements.

EXHIBITORS TRADE REVIEW: Benjamin B Hampton's big new production "The Sagebrusher" brings another powerful author to the screen in the person of Emerson Hough. This picture has a following booked in advance on the author's popularity.

WID'S DAILY: In his story of love and faith Emerson Hough has the truly human touch containing all of the emotions expected in such a fine theme. There are enough thrills to flavor and they will keep the interest sustained. Be sure and tell your audience this is the first Emerson Hough novel ever screened.

NEW YORK TELEGRAPH: "The Sagebrusher" is highly commendable and worth seeing from every angle. It combines story, director and players in a strong attraction; a worthy successor to "The Westerners" and "Desert Gold."

Benjamin B. Hampton
presents

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton–Great Authors Production

With an all-star cast:

ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Russell Stars in Effective Melodrama

William Russell in
"THE VALLEY OF TO-MORROW"
American—Pathe

DIRECTOR .....Emmett J. Flynn
AUTHOR.....Stephen Fox
SCENARIO BY.....Stephen Fox
CAMERAMAN.....George Rizard
AS A WHOLE.....Strong mountain drama which is thrilling and will hold audience in suspense; possesses healthy outdoor atmosphere.
STORY.....Melodrama which affords star splendid opportunity to please film fans.
DIRECTION.....Brought out the big moments in fine fashion; has slight anti-climax.
PHOTOGRAPHY.....Generally good
LIGHTINGS.....Up to the standard with some splendid effects near camp-fire.
CAMERA WORK.....Commendable
STAR.....Exceptionally good; displays powerful personality.
SUPPORT.....Acceptable; Frank Brownlee fine as villain and Mary Thurman reasonably good in feminine lead.
EXTERIORS.....Pleasing to the eye at all times
INTERIORS.....Few but satisfactory
DETAIL.....Most of it good, there being several fine touches; spectacle of dying man writing accusation of villain in blood on newspaper rather ghastly; a superfluity of closeups.
CHARACTER OF STORY.....Hero is called upon to avenge sister whose death was indirectly caused by the man who saved his life.
LENGTH OF PRODUCTION.....About 6,000 feet

Pleasing in atmosphere and possessing the element of suspense, caused by placing the star in a rather unusual position, this will probably prove a worthwhile offering. William Russell in the stellar role gives an excellent performance and the production generally measures up to high standard. It has romance, cleverly interwoven with thrills and incidents in such a manner, that it will prove pleasing to the fan audience.

After the big punch in the offering, there is what is more or less an anti-climax, but that can be overlooked. There are many touches that will prove effective, the bits with the kitten and some others being especially pleasing. Some manner should have been devised, in which the portion where the dying man writing the name of his murderer in blood on an old newspaper hanging by his side, might have been made less gruesome, however, for that is one part that is certainly not pleasing.

George Rizard who did the camera work, and is credited with arranging the lighting effects, did good work, securing some splendid outdoor shots and several pleasing effects.

While Dabney Morgan reposes in jail for violating the liquor distilling law, he receives word of the fact that his sister has been deceived by a cosmopolitan chap, who has brought her into such a frame of mind that she jumped off a cliff. He manages to get out but on his journey, is caught in a quicksand and saved by the man he is trailing. Subsequently, he is confronted with the problem of living up to the traditions of his clan, and killing the man who has saved him from an unhappy finish, or letting the scoundrel live. He solves it by giving the fellow what is considered a fair chance, that is, permits him to dash off a certain distance and then takes a shot at him. Russell wounds him severely, but does not kill him. Subsequently, he is forced at the point of a revolver by the wounded man's sister, to bring him indoors. Fang Morgan, the villain has a hand in the proceeding, and almost queers Russell with the girl, whom he is rapidly learning to love, but it's all fixed in the end, when Fang is shot, and Russell goes as far as to promise not to make any more moonshine whiskey.

You Should Be Able to Find Room for This

Box Office Analysis for the Exhibitor

If you have found that your crowd takes a liking to William Russell's productions, you will be perfectly safe in booking this for Russell will make a hit in it. Your crowd may like outdoor dramas, and if it does, then again, you have a reason for signing to play this. Most probably, it will please your audience, no matter what sort of a crowd it is.

Play up William Russell's name if you decide to present this. He gives a splendid exhibition in the production and they won't go away disappointed. Promise them a virile drama with plenty of action and love interest, a wicked villain and a good hero.

You won't go wrong if you decide to go in for some exploitation on this, and it certainly will afford you an opportunity to pull some stunts. Play up the problem in which Russell is placed when he has to kill the man who saved his life. That idea should provide you with some catchy catch-lines.

WARNING

The entire Motion Picture Industry is hereby warned of an attempt by the distributing agencies to offer a series of productions as being the works of David Wark Griffith.

For the protection of all — AND ESPECIALLY EXHIBITORS — and that they may not be misled by these offerings, Mr. Griffith has issued the following statement:

"TO THE MOTION PICTURE INDUSTRY:

"All genuine Griffith productions carry the initials D. G. and the written name GRIFFITH on the main title and on all important subtitles, and any motion picture offered without these trade marks not only is unauthentic, but is being foisted on the exhibitors and the public in an effort to give the impression that it was personally directed.

"In justice to all concerned I hereby ask all exhibitors, for the protection of themselves and their patrons, not to advertise any picture as a Griffith production unless it carries the above trade marks stamped in the film." (Signed)

D. W. Griffith

For the information of all exhibitors the following list of GENUINE GRIFFITH PRODUCTIONS is submitted:

RELEASED THROUGH D. W. GRIFFITH SERVICE:
"Hearts of the World"
"The Fall of Babylon"
"The Mother and the Law"

RELEASED THROUGH FAMOUS PLAYERS-LASKY:
"The Great Love"
"The Greatest Thing in Life"
"The Girl Who Stayed at Home"
"A Romance of Happy Valley"
"True Heart Susie"
"Scarlet Days"

RELEASED THROUGH UNITED ARTISTS:
"Broken Blossoms" (Others to be announced later)

RELEASED THROUGH FIRST NATIONAL EXHIBITORS' CIRCUIT:
"The Greatest Question" (Others to be announced later)

SPECIAL PRODUCTIONS: "The Birth of a Nation" "Intolerance"

Any and all productions not listed above ARE NOT GRIFFITH PRODUCTIONS, and if advertised as Griffith productions a denial signed by Mr. Griffith will be published in all territories where they are shown.

For Further Information Address

D. W. GRIFFITH SERVICE

ALBERT L. GREY, General Manager

720 Longacre Bldg., 1480 Broadway, New York City

NOTE The picture called "Tiger Girl," recently advertised as a Griffith production, was not directed by Mr. Griffith, but by Paul Powell, and it is an injustice to Mr. Powell as well as to Mr. Griffith to call it a Griffith picture. As a matter of record, the picture is an old print formerly called "The Lily and the Rose" and is now being resurrected presumably for the purpose of trading on Mr. Griffith's name.

They Meant to Make a Thriller But They Turned Out a Pretty Good Comedy

Tom Mix in
"THE CYCLONE"
Fox

DIRECTOR ..... Cliff Smith
AUTHOR ..... Col. Todhunter Marigold
SCENARIO BY ..... J. Anthony Roach
CAMERAMAN ..... Frank Goode
AS A WHOLE.....Rapid-action western stuff with thrills that will get the same sort of laughs as those in the Sunshine comedies.
STORY.....The old familiar plot of the Northwest Mounted Policeman hero persuing his man and eventually getting him.
DIRECTION.....Has speeded up the action to a fine pace but has failed to make the thrills at all real—maybe Smith wasn't trying to.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Commonplace
CAMERAWORK.....One particularly interesting shot of house with its "side" removed.
EXTERIORS ..... Good western stuff
INTERIORS ..... Acceptable
DETAIL....No kicks on it considering general character of the production.
CHARACTER OF STORY.....Hero runs Chinese border smugglers to the ground.
LENGTH OF PRODUCTION.....About 5,000 feet

They evidently set out to make another thriller in "The Cyclone," a picture that would be in line with Tom Mix's previous productions. But they went astray, particularly on the thrills, these scenes of physical sensationalism taking on the ridiculously impossible aspect of those seen in Mr. Fox's own Sunshine comedies. For instance, take the scene where the gallant hero is going across a street from one roof to another by means of a rope. Villains cut it and he swings down through a window, landing on a bed where reposes a woman. Hampton Del Ruth please write.

Another one that for sheer improbability rivals even the wildest slapstick trick is the climax scene where hero rides his horse up to the roof of a gambling and opium joint and then crashes through its three stories to the basement below, still remaining in the saddle. The funny part about this is that the horse is just as good as new when it's all over. No beast but a stallion made of iron could stand that drop and still count no broken legs when the trick was over.

However, what with the rapid-action combined with these stunts they have succeeded after all in turning out a pretty good comedy-melodrama. Folks are going to laugh at the thrills good-naturedly and the story itself succeeds in stimulating a mild degree of interest.

Hero is Sergeant Tim of that familiar picture band, the Northwest Mounted Police. He is assigned to trail down a band that is engaged in smuggling Chinamen across into the United States. At the ranch owned by the father of the girl he loves he discovers the villain in the person of the foreman. He succeeds in capturing most of the smugglers but the villain escapes and goes after the girl. Tim pursues but gets the worst of it from the villain who almost kicks the life out of him, then making off with the girl to Vancouver's Chinatown. Tim again pursues him there and then follows the rescue effected by the marvelous drop from room to basement. An interesting cross section of the gambling house is disclosed by removing the front of the building.

Mix goes through all the thrills calmly and manages to get away with what little acting awarded him pretty successfully. Coleen Moore is his leading lady while Henry Herbert and William Ellingford are others in the cast.

Star's Admirers Will Probably Count This as Good Entertainment

Box Office Analysis for the Exhibitor

While the thrills in "The Cyclone" are far more improbable than those in the average western picture, Tom Mix's admirers will probably accept them in good fun and count the picture as good entertainment. There are times when the more improbable the thrill, the more applause it brings from a sympathetic audience. Exhibitors who have seen some of the Fairbanks' improbabilities are in a position to realize this.

As a consequence the followers of this star are quite likely to accept this picture in the same way, good-naturedly. At the same time the action throughouf is keyed at a good, fast clip and the plot, slight as it is, is never allowed to lag in the least bit.

All things considered, "The Cyclone" should provide most satisfactory entertainment to your Mix fans and will get over fairly well before not too particular audiences that are not as familiar with the star.

The Year's Best Serial Bet

Universal's

FULL-HOUSE FIVE

FULL house! Exactly what it says—your theatre filled week after week! Look at these five leaders of the serial field—stars, all of them, of proven pulling-power, in five of the greatest new top-notch serials the "know-how-experience" of Universal has ever produced. Go carefully over this list—captivating Kathleen O'Connor in "The Lion Man," inimitable Art Acord in "The Moonriders," mighty Elmo Lincoln in "Elmo the Fearless," popular Eddie Polo in "The Vanishing Dagger," and dashing Marie Walcamp in "The Dragon's Net." Five competitor-proof offerings that will assure you fifty-two straight weeks of full houses. Book the Full House Five. It's good business insurance—and it's business that *pays*.

A Production Beautiful to Look at But Lacks Sympathy in Its Dramatic Action

Nazimova in
"STRONGER THAN DEATH"
Metro

DIRECTOR.....Herbert Blache and Charles Bryant
SUPERVISED BY.....Maxwell Karger
AUTHOR.....I. A. E. Wylie
SCENARIO BY.....Charles Bryant
CAMERAMAN.....R. J. Bergquist
AS A WHOLE.....Lavish production with sumptuous scenes and settings; spectacle atmosphere dominant feature.
STORY.....Doesn't give the star her happiest environment but she handles the part in her usual capable manner.
DIRECTION.....Highly commendable for the most part; gave the star every opportunity.
PHOTOGRAPHY..... Splendid; some beautiful effects.
LIGHTINGS ..... Artistic
CAMERA WORK.....Very good
STAR.....Maintains her distinct individuality; doesn't reach the dramatic heights of some earlier vehicles.
SUPPORT..Charles Bryant pleasing in the male lead Herbert Prior gives a splendid character portrayal.
EXTERIORS.....Appropriate backgrounds; very real.
INTERIORS.....Entirely suited
DETAIL.... ..Wasted too much footage getting started.
CHARACTER OF STORY.....Famous dancer broken down in health in search of a rich husband.
LENGTH OF PRODUCTION.....About 7,000 feet

Madam Nazimova's producers are seemingly finding it difficult to get material especially well suited to the actress. Her latest vehicle, "Stronger than Death" does not give her the opportunity to display her distinct dramatic ability. True the story has its dramatic moments but they are short-lived and lack the sympathy that the star's personality requires.

"Stronger Than Death" is not without its implausibilities. It would seem that the author has a rather strange conception of a place to send his heroine in search of a rich husband but be that as it may he establishes her in a colony in India where her fame as a dancer gains for her the admiration and patronage of the whites in the settlement.

In this colony there is one known as James Barclay but openly avoided by society because he is a half-breed. He is immensely wealthy, however, and knowing the reason for the dancer's presence, he gallantly offers her his wealth along with himself but is repulsed.

Commander of the local British garrison is Col. Boucicault and his son, played by Mr. Bryant, known as the Hermit Doctor of Gava, for his sacrificing attendance among the cholera patients. The dancer falls in love with him and while in his hut discovers her own photo which brings forth the confession that he has been secretly in love with her since he had seen her dance in England sometime previous.

It happens that Barclay sees the doctor strike his father and in order to have the half-caste keep silent and save her lover from court martial, the dancer marries Barclay, but "in name only."

Lack of space forbids going into the remainder of the story in detail but it should suffice to say that the lovers are united in the end after another story regarding the sacred dancer of the Temple of Vishnu is unfolded and Barclay's identity is established.

Star and Splendor of Settings Will Get It Over

Box Office Analysis for the Exhibitor

The more recent productions which Metro has released starring Nazimova have been more or less along spectacular lines and "Stronger than Death" is another such picture. The main story deals with the dancer's search for a rich husband when her health fails her and she is no longer able to continue her work, but of practically equal importance is the story of the bride of Vishnu, the sacred dancer of the temple who had been seduced many years previous by a British Army officer.

It is in connection with these latter sequences that most of the lavishness and artistic effects are used. "Stronger Than Death" will probably please admirers of the star but there will be a vast majority of them who would welcome something less fanciful, something that will give Nazimova a better chance to display her dramatic ability, along the lines of "Out of the Fog."

"MAGNIFICENT," "BIG," "SHOULD GET YOU MONEY,"
THESE ARE SOME OF THE COMMENTS ON A PICTURE
THAT YOU WANT-
Pathé

JESSE D. HAMPTON Presents

BLANCHE SWEET

in

"A Woman of Pleasure"

adapted from James Willard's celebrated London success

Directed by Wallace Worsley

WID'S says: "Nicely handled; should register most anywhere. . . Very satisfactory entertainment . . . . Excellent title and popular; should get you money."

MOTION PICTURE NEWS says: "Can be consistently exploited as a big production."

MOVING PICTURE WORLD says: "A magnificent seven reel production. Too much cannot be said for the brilliant Zululand camp and battle scenes. It will give the spectator a fresh set of thrills.

A SEVEN PART SPECIAL

Pathe

Starts Off With a Bang But Peters Out Toward End

H. B. Warner in
"HAUNTING SHADOWS"
Hampton—Robertson—Cole

DIRECTOR.....Henry King
AUTHOR.....Meredith Nicholson
SCENARIO BY.....Eugene B. Lewis from "House of a Thousand Candles."
CAMERAMAN.....Victor Milner
AS A WHOLE.....Doesn't satisfy as it should owing to enormous amount of footage awarded to star alone.
STORY..Deep mystery story with numerous touches that starts off well but grows tiresome toward end as no new complications appear.
DIRECTION.....Should have compressed the action further and forgotten Warner once in a while.
PHOTOGRAPHY .....Excellent
LIGHTINGS.....All very good; some fine effects
CAMERA WORK.....Very effective
STAR.....Creates fine impression at first but film gives entirely too much of him.
SUPPORT ..... Capable
EXTERIORS .....Highly appropriate
INTERIORS.....Very good settings which seem to further suggest mystery.
DETAIL .....No slips
CHARACTER OF STORY.....Villain tries to trick and scare hero out of inheritance; surprise finish in return of man supposedly dead.
LENGTH OF PRODUCTION.....About 4,900 feet

This certainly started off like a regular whirlwind and showed a fine lot of mystery punctuated frequently by some flashes of fine comedy. But evidently the pace was too hard to maintain throughout and before the picture has passed the half-way mark the interest begins to slacken and the action becomes draggy owing to a lack of fresh complications and a tiresome stretching out of those already introduced.

And it surely looks as if H. B. Warner had written in his contract that he should have so many scenes and so many closeups to himself. For there is scene after scene in "Haunting Shadows" that shows him investigating the mysterious old house that are held altogether too long and that are, in many cases, unnecessary besides.

This centering of all the action, or footage rather, on the star and the absence of fresh twists to capture the interest as the film rolls on is responsible for a big turn in the picture's character after the first two reels. The action loses its pep and sparkle, the mystery instead of maintaining suspense, merely becomes aggravatingly mystifying and the spectator sits and awaits the ending restlessly.

Warner appears as John Glenarm who inherits a mysterious old house in a little Indiana town from his grandfather. By the conditions of the will he must live in the house a year else forfeit his entire fortune to a certain Marian Devereaux who resides at a boarding school a short distance away.

Glenarm meets Marian and falls in love with her but she represents herself as someone else and tells him that Marian is something of a prude and an old maid. Pickering, attorney for the Glenarm estate is desirous of making the hero forfeit the fortune and aims to marry Marian himself thus gaining control of the money. To gain his ends he makes life a series of dangers for Glenarm by hiring men to haunt the house, while Glenarm's butler also acts strangely. In the end when Pickering and his thugs are attacking Glenarm, his grandfather, who is still quite alive, returns and the attorney is taken off to jail while the young people receive the old man's blessing.

Supporting the star are Marguerite Livingston, Charles H. Mailes, Edward Piel, Frank Lanning, Florence Oberle and Harry Kendall.

Mention Source of Story and Denote Its Type

Box Office Analysis for the Exhibitor

By mentioning the source of this picture, Meredith Nicholson's "House of a Thousand Candles" and dwelling on its mystery type, you should be able to draw the people in. The picture gets away to such a good start that there is a probability that it will hold up pretty well with many until the end even though some of its scenes may be tiring.

The kicks you get on it won't be strenuous, however, and it is possible that you may get by without any. H. B. Warner is a well known picture star by this time and no one questions his acting ability. Feature him prominently along with the source of the story and the results should show very well at the box office. The novel on which this is based has been done in pictures before but in these modern days of picture exploitation the exhibitor should be able to cash in on this picture because of the readers of the novel to a greater extent than he could have when the first picture was made.

Old Stuff Dressed Up with Prologue and Fancy Title Void of Entertainment

Robert Warwick in
"THE TREE OF KNOWLEDGE"

Paramount—Artcraft

DIRECTOR .....William C. DeMille
AUTHOR .....R. C. Carton
SCENARIO BY .....Margaret Turnbull
CAMERAMAN ..... Guy Wilky
AS A WHOLE.....An idea that has been done thousands of times but is again presented under a fancy title and a prologue.
STORY.....Uses ancient legend of Lilith and Adam as an excuse for present-day drama.
DIRECTION.....Allowed too wide a gap between sequences and left entirely too much to the audience's imagination—at the wrong time.
PHOTOGRAPHY ..... Very good
LIGHTINGS .....Always clear
CAMERA WORK ..... First rate
STAR.....Did some good work but lidicrous story will prevent folks from appreciating it.
SUPPORT.....Well known cast with equally inappreciable parts.
EXTERIORS ..... Represent wealth and luxury
INTERIORS ..... Ditto
DETAIL .....Not so bad
CHARACTER OF STORY.....Deals with the workings of a "vamp" who picks 'em rich and often.
LENGTH OF PRODUCTION.....4,940 feet

It is possible to blame one of several people for the choppy way in which "The Tree of Knowledge" is presented. The cutter may lay it to the director and the director to the continuity writer, but certainly somebody made a bad job of it. The manner in which the action shifts from one continent to another will make folks go some to keep up with it and they are bound to be confused.

The story, supposedly based on the action in the prologue, wouldn't amount to anything at all if this were true, for it merely consists of the appearance of a man and woman "dressed" as Adam and Eve. One instance of the choppiness of the production is where Warwick's best friend, played by Tom Forman, leaves England to find Warwick and urge him to return to his home. After flashing a title which gives this information the next scene opens up with the friend proposing to the vamp who has just forsaken Warwick after ruining him financially. This just happens and you don't know whether he has accomplished the object of his errand or not, until later on. The plot seems to be unfolded backwards. This might go all right in China, but not here.

The direction is not the best in the world, allowing the players to appear noticeably "acty" at times and failing to register sincerity of purpose at any point, and surely no one will sympathize with such a faint-hearted hero.

After Warwick is deserted by Kathlyn Williams, a mercenary adventuress, he returns to his home and is beginning to forget his past mistake when his friend returns bringing with him a wife who is none other than Kathlyn. The couple take up their abode at Warwick's home presumably for the time being until Bryan can reconcile his father to the marriage, but from all appearances this was merely another convenience on the part of the author.

When Kathlyn discovers that Bryan will probably lose his fortune she plans to elope with Loftus Roupelle, a wealthy sport, but Warwick discovers the plot and, in an attempt to prevent the lady from keeping her date, the contemplated outrage upon his friend, enhanced by his own dealings with Kathlyn, get the better of him, and he is succeeding very well in choking her when Bryan returns.

Kathlyn explains the situation by saying that the man in her life whom she had once mentioned to her husband was Warwick, whereupon Byran turns on his friend who accepts the circumstance rather than tell the truth. However, the wicked woman manages to get away with her next victim, leaving her husband to learn the truth and Warwick to propose to his ward, played by Wanda Hawley.

Secure a Good Supporting Program If You Show This

Box Office Analysis for the Exhibitor

There is no reason why you should make a special effort to secure "The Tree of Knowledge" for it sure is a lemon tree and there's no knowledge to be plucked from it. You'll find no helpful advice in a practical way and from a standpoint of picture production, there is nothing new or worth while bothering about in this.

If you do present this to your audience go easy on promises and secure a good comedy or some other worth while short stuff to make up for a poor feature. You may use the name of the star if you think it advisable, but his acting in this one, which is really not bad, won't make an impression or be taken seriously because of the utterly foolish story.

JESSE L. LASKY
presents

BRYANT WASHBURN
in
"TOO MUCH JOHNSON"

A Paramount Artcraft Picture

Make a Holler!

You can't disappoint your audiences, no matter how much you promise for "Too Much Johnson."

It's criticism-proof!

Tell them it's the funniest screen comedy that you've had in a blue moon. Promise them the plot will tickle their laugh-plexus as it hasn't been tickled in years. Assure them that for full five reels the comedy doesn't let down once. And add that it's perfectly acted without a thing overdrawn or impossible in the whole story.

And you'll be telling the truth! For "Too Much Johnson" is the biggest laugh in pictures!

From the play of the same name
by William Gillette
Directed by Donald Crisp
Scenario by Tom J. Geraghty

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Paramount Pictures

Clean Country Versus Wicked City with Advantages all to the Former

Lois Weber Production of
"FORBIDDEN"
Jewel—Universal

DIRECTOR ..... Lois Weber
AUTHOR ..... E. V. Darling
SCENARIO BY ..... Lois Weber
CAMERAMAN ..... Roy Klaffki
AS A WHOLE.....Excellently staged production contrasting wicked city life with clean country; will appeal anywhere.
STORY.....Novel treatment of sympathetic, human theme; touch of mystery well handled.
DIRECTION.....Effective and with an eye to the appeal touches will bring.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Realistic and effective
CAMERA WORK.....Very good
STAR.....Registers an appealing role
SUPPORT.....Headed by Henry Woodward and including Priscilla Dean in a bit.
EXTERIORS.....Some beautiful; all realistic
INTERIORS.....Wonderful; all of them the real thing; no settings.
DETAIL.....Director seems to have missed nothing
CHARACTER OF STORY.....Deals with wife's love for city's glamor and husband's trick to disillusion her.
LENGTH OF PRODUCTION.....5,972 feet

"Forbidden" is a picture that comes out flat-footed with the suggestion that city folks all lean to the immoral while the clean country tends to the good and pure and sweet. Just remember that everyone who lives in a city either has lived in the country or wants to, so that this is sure-fire as to appeal. Of course, the small-town folks will like it. It reminds me of the question Charlie Winninger asks up at the Winter Garden: "Why will a fellow from the country come to the city and work his head off in order to make money enough to be able to live in the country?" Think it over!

Maddie Irwin, the girl played by Mildred Harris Chaplin in the present instance, longs for the city.

On the other hand there is Fred Worthington also from Maddie's village, who has tasted five years of what money and the city can bring him and has become disgusted with it all. They marry and Maddie insists on the city so at length they journey there. But Fred refuses to take Maddie out and they quarrel and separate, he supposedly going back to the country.

Maddie decides on a Chinatown sight-seeing tour. She gets as far as an opium den when a bearded stranger attacks her. He is shot by Maddie's old country sweetheart who has seen and followed her. After that Maddie's one thought is to go back to Fred and the country. Fred appears with a bandaged arm and later he sneaks off and burns the beard he wore when he played villain to take the fun out of the city for Maddie!

Director Lois Weber has dressed her picture elegantly and has secured a lot of real lavish interiors in which to stage much of the action.

The plot never reaches any great dramatic heights but the little trick played on Maddie by friend husband is clever enough and well enough handled (as the disguise he wears is excellent) to furnish a real surprise at the finish that will quite likely take the little curse off the unreality of the plot.

LAST WEEK IN WID'S--

—six reviews criticised, subtitles particularly:

"The titles are hopelessly hackneyed, and the attempts at comedy are pathetic."
"The titles were childish."
"Titles too 'wordy'."
"Unnecessary repetition in titles," etc.

Titling is an art in itself. Let us review your productions and submit suggestions for their improvement in editing and titling.

HARRY CHANDLEE **WILLIAM B. LAUB**

Room 2004 CANDLER BUILDING Bryant 7392

REFERENCES:

J. W. McKay, Mayflower; Thomas Dixon, Mastercraft; Murray Garsson, Foundation Film Corp; George Randolph Chester, Vitagraph.

Nothing Small About the Advertising Value of This

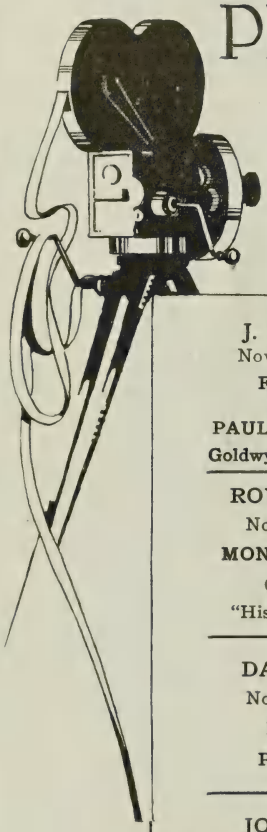
Box Office Analysis for the Exhibitor

Lois Weber Production of
"FORBIDDEN"
Jewel—Universal

There are certainly enough advertising angles to this to make it a winner. The star, the director, the title and the fact that Priscilla Dean is in the cast. She hasn't a big enough part to call for a co-starring billing but the line "with Priscilla Dean" could be included to advantage.

Center plenty of attention on Lois Weber, the producer. and mention some of the dozens of great successes she has made. You will find that all your fans are taking an exceptional interest these days in the item of "Who made the production?"

Give the title a good play. It's catching and can be elaborated on in advertising readers so that it will attract no end of attention.



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6372 HOLLYWOOD BOULEVARD HOLLYWOOD, CAL.

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Now Associated With
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"His Divorced Wife"

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PRODUCTIONS

JOHN ARNOLD
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"The Willow Tree"
With
VIOLA DANA

William C. "Billy" Foster
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DUSTIN FARNUM
Current Release
"THE SILVER HORDE"

L. GUY WILKY
With
WILLIAM C. DeMILLE
Current Release
"The Tree of Life"

WILLIAM E. FILDEW
Now Photographing
"The Virgin of Stamboul"
Current Release
"Bonnie Bonnie Lassie"

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GEORGE H. MELFORD
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"Pollyana"

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Specials

All
CINEMATOGRAPHERS
Read
WID'S DAILY

Wholesome Sentiment and Sure-Fire Drama in This

"OTHER MEN'S SHOES"
Edgar Lewis Prod., Inc.—Pathe

DIRECTOR .....Edgar Lewis
AUTHOR .....Andrew Soutar
SCENARIO BY .....George D. Proctor
CAMERAMAN ..... Everett Horn
AS A WHOLE.....Good wholesome production filled with sure-fire sentiment, comedy and drama; will "get" any audience.
STORY.....Has some loop-holes but action is swift and constantly increasing in interest so story always convinces and holds.
DIRECTION.....Brings out all the highlights successfully; has created a real "audience" picture.
PHOTOGRAPHY .....Very good
LIGHTINGS ..... Realistic
CAMERA WORK..... Commendable
FEATURED PLAYER.....Craufurd Kent gives two effective and well defined characterizations.
SUPPORT ..... Excellent
EXTERIORS .....Always appropriate
INTERIORS.....Realistic and thoroughly appropriate.
DETAIL.....All details well handled
CHARACTER OF STORY.....Strong man assumes place of weak brother and wins his battles.
LENGTH OF PRODUCTION.....6,425 feet

Edgar Lewis has surely filled this with wonderful audience-getting material and although at various points it would be a simple matter to point out holes in the construction of the story, the fact remains that the merits of the picture are so many and so well calculated to reach the sympathies of the average picture audience that the flaws are altogether overwhelmed.

Stephen Browning, a minister in a small city, is unable to cope with the situation created by the strong opposition in his parish, fostered and headed by Creeke, his rival in love. A weakling, he gives up the fight and is afraid to face the issue. James, his brother who has spent a term in prison, returns to his home and takes Stephen's place, conquering over his enemies and winning all the church elders to his side.

Even then Stephen will not step back into his character and James is obliged to go on playing the imposter and, all the while, falling deeper in love with Irene Manton, the girl that Stephen loves. Creeke, conspiring with Dreener, a man who knew James in jail, conspires to make public the career of the minister's wayward brother at a meeting called to raise funds for an orphanage and educational institution. They hope by so doing to turn the parish against its pastor. Quite the contrary, however, James wins them all over to his side by confessing the whole imposition. Dreener, assaulting Stephen mistaking him for James, kills him and this leaves James free to win the love of Irene. The picture ends happily and with a good laugh with the children of the orphanage looking on while hero and heroine go into the final "clinch."

There are many happily sentimental scenes between James and the children of the town, who are headed by little Bobby Connolly.

MR. PRODUCER:

On the opposite page are represented the foremost cameramen in the United States. Ask any of these boys regarding the quality and service of the

Bloom Film Laboratories

7520 Sunset Blvd.,
HOLLYWOOD, CALIFORNIA **Telephone—Hollywood 4015**

Offers the Real Goods in the Entertainment Line

Box Office Analysis for the Exhibitor

"OTHER MEN'S SHOES"
Edgar Lewis' Prod., Inc.—Pathe

This certainly offers the real goods in the entertainment line. Those of you who have played the Keenan picture "Brothers Divided" already have a good line on it for it contains the same type of down-to-the-ground wholesome sentiment and comedy and drama that was shown in the previous picture. It's a certainty that practically every picture audience is going to like it.

The picture also gives you the opportunity to play up a director's name. Edgar Lewis is pretty well known owing to his previous productions such as "The Barrier, "The Bar Sinister," "The Sign Invisible," "The Nigger," etc.

Craufurd Kent has also appeared in a number of important pictures as leading man and the public has had many opportunities to become acquainted with him.

There are 30 Reasons

WHY YOU SHOULD BOOK

"THE SCREAMING SHADOW"

Reason No. 16

MR. EXHIBITOR:

There is nothing sure on earth except death, taxes and a Ben Wilson Serial. Book "THE SCREAMING SHADOW."

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UNIVERSAL CITY CALIF.

Released Through

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Foreign Rights controlled by Apollo Trading Corp., 220 W. 48th St.

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Why not have your release prints made at the HORSLEY LABORATORIES, where the finished product can be approved by the STUDIO EXECUTIVES, DIRECTORS AND PHOTOGRAPHERS who are responsible for the picture. We are at present doing work for the FOREMOST PRODUCING COMPANIES on the COAST.

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The Old English-Japanese Romance Unassisted by Imagination on Author's Part

Earle Williams in
"WHEN A MAN LOVES"
Vitagraph

DIRECTOR ..... Chester Bennett
AUTHORS.....H. H. Van Loan and Florence Williams.
SCENARIO BY.....E. Richard Schayer
CAMERAMAN ..... Not credited
AS A WHOLE.....Old stuff which only mildly interests owing to its obviousness.
STORY.....Fails to work up any great degree of interest and contains a number of fallacies.
DIRECTION.....Rather unimaginative but handled the material averagely well.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Good
CAMERAWORK ..... Commendable
STAR .....His usual gentlemanly self
SUPPORT.....Good generally but some Japanese types don't convince.
EXTERIORS....Some pretty Japanese garden shots
INTERIORS ..... Acceptable
DETAIL ..... Good Japanese atmosphere
CHARACTER OF STORY.....Englishman falls in love with ward of Jap's afterwards discovering her to be of English birth.
LENGTH OF PRODUCTION.....About 4,442 feet

The authors of "When a Man Loves" didn't overwork their imaginations to any great extent in writing this vehicle for Earle Williams. They unearthed the time-honored plot about the white man, in this case an Englishman, who falls in love with a girl he meets in Japan who is the ward of a Japanese shop keeper. Their romance progresses happily, menaced ever so little by the girl's native suitor, until a female villain in love with the Englishman sticks her finger in the pie.

She writes home to the hero's father saying that his son is "making a fool of himself" and requesting him "to act quickly." Father seems to sense the entire situation from these few lines and summons his son home by a cable which says he's near death's door.

Of course hero hasn't got time to bid his sweetheart good-bye and female villain gets in her dirty work by intercepting his note to her and then telling the girl that hero only wanted to use her as one of the characters in the book he was writing.

Hero discovers the ruse when he gets home and jumps back to Japan in two scenes or so. He explains things to the girl and then jumps back to England with her as his wife. The haughty old father will have none of his muchly traveling son until his old friend arrives on the scene and explains that his daughter-in-law is none other than his daughter in fact and tells a story of a lost wife and baby to prove it Thus with the sugar spread thickly the picture draws to a saccharine conclusion.

This is more or less old stuff from first to last and doesn't hold any great interest inasmuch as it is all so obvious. It looks as if the authors sat themselves down and said, "Well, Earle needs a story, let's see, why not give him one of the variations on 'Madame Butterfly'" and then acted accordingly without giving either serious thought or imagination to the matter.

There is to be sure nothing flagrantly bad about the picture but at the same time there is certainly nothing conspicuously meritorious. But its obviousness and lack of imagination will probably dismiss a rather dissatisfied audience.

Earle Williams is his usual gentlemanly self as the hero. Margaret Loomis has the role of the girl, Yuri San, even the character name shows nothing new, while Barbara Tennant, Thomas Guise and George Hall are others.

Let It Go By If You Can; If You Play It Do So Quietly

Box Office Analysis for the Exhibitor

This picture certainly has none of those qualities which will stamp your theater as a place where the best pictures are to be seen. It's conventional in story idea, in development and general treatment, and there is no well maintained suspense or good climax to the plot. The best thing to do under the circumstances is to let it go by. It is such pictures as these that are way below the average in story value that bring down a theater's standard.

If it's got to be played put the soft pedal on in talking about it in the advertising and concentrate on Earle Williams. He certainly knows how to deport himself as a gentleman even though his part here refuses to give him any great acting opportunities.

CURRENT RELEASES

EQUITY PICTURES CORP.

Release Date		Length Reels	Reviewed
	Eyes of Youth (Clara Kimball Young)	7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Release Date		Length Reels	Reviewed
Dec. 7	An Adventure in Hearts (Robert Warwick)	5	———
Dec. 7	Victory (Tourneur)	5	12/7/19
Dec. 7	More Deadly Than the Male (Ethel Clayton)	5	12/14/19
Dec. 14	The Cinema Murder (Cosmopolitan)	5	———
Dec. 14	Behind the Door (Ince Special)	5	1/4/20
Dec. 21	His Wife's Friend (Dorothy Dalton)	5	———
Dec. 21	Hawthorne of the U. S. A. (Wallace Reid)	5	11/30/19
Dec. 21	A Girl Named Mary (Marguerite Clark)	5	———
Dec. 28	Wanted—A Husband (Billie Burke)	5	12/21/19
Dec. 28	Red Hot Dollars (Charles Ray)	5	1/4/20
Dec. 28	Everywoman (Super-Special)	5	12/21/19
Jan. 4	The Woman in the Suitcase (Enid Bennett)		———
Jan. 4	Too Much Johnson (Bryant Washburn)		———
Jan. 4	The Thirteenth Commandment (Ethel Clayton)	5	———
Jan. 11	Sand (William S. Hart)	5	———
Jan. 11	On With the Dance (Special)	5	———
Jan. 18	Mary Ellen Comes to Town (Dorothy Gish)	5	———
Jan. 18	Huckleberry Finn (Special)	5	———
Jan. 18	The Tree of Knowledge (Robert Warwick)	5	———
Jan. 25	What's Your Husband Doing? (Douglas MacLean-Doris May)	5	———
Jan. 25	Dangerous Hours (Ince Super)	5	———

FIRST NATIONAL

	The Thunderbolt (Katherine MacDonald)	5	11/23/19
	Virtuous Vamp (Constance Talmadge)	5	11/30/19
	Mind the Paint Girl (Anita Stewart)	6	11/30/19
	Heart O' the Hills (Mary Pickford)	6	12/7/19
	The Beauty Market (Katherine MacDonald)	6	———
	In Wrong (Jack Pickford)	5	12/28/19
	In Old Kentucky (Anita Stewart)	5	12/21/19
	A Day's Pleasure (Charlie Chaplin)	2	12/14/19
	The Greatest Question (D. W. Griffith's Pro	5	1/4/20
	A Daughter of Two Worlds (Norma Talmadge)	5	1/11/20
	The Inferior Sex (Mildred Harris Chaplin)	5	———
	The Turning Point (Katherine MacDonald)	5	———
	The River's End (Marshall Neilan Prod.)	5	———

FOX FILM CORP.

William Farnum Series

	Wings of the Morning	6	12/7/19
	Heart Strings		1/4/20
	The Adventurer		———

Tom Mix Series

	The Feud	5	———
	The Cyclone		———
	The Daredevil	5	———

Theda Bara Series

	La Belle Russe	6	9/21/19
	Lure of Ambition	6	11/16/19

Fox Entertainments

	The Winning Stroke (George Walsh	5	———
	Eastward Ho (William Russell)	5	11/23/19
	Thieves (Gladys Brockwell)	5	11/2/19
	The Devil's Riddle (Gladys Brockwell)	5	———
	The Lincoln Highwayman (Wm. Russell)	5	———
	The Shark (George Walsh)	5	1/11/20
	Shod With Fire (William Russell)	5	———
	Flames of the Flesh (Gladys Brockwell)	5	12/28/19
	The Square Shooter (Buck Jones)	5	———
	Tin Pan Alley (Ray & Fair)	5	———
	Her Elephant Man (Shirley Mason)	5	———
	The Hell Ship (Madlaine Traverse)	5	———

GOLDWYN DISTRIBUTING CORP.

Star Series Productions

	Upstairs (Mabel Normand)	5	8/31/19
	Heartsease (Tom Moore)	5	9/14/19
	The Girl From Outside (Rex Beach)	7	8/24/19
	The World and Its Woman (Geraldine Farrar)	7	9/21/19
	Lord and Lady Algy (Tom Moore)	6	9/7/19
	Strictly Confidential (Madge Kennedy)	5	10/12/19
	Bonds of Love (Pauline Frederick)	5	———
	Almost a Husband (Will Rogers)	5	10/19/19
	Jinx (Mabel Normand)	5	9/28/19
	The Gay Lord Quex (Tom Moore)	5	12/21/19
	Jubilo (Will Rogers)	5	12/14/19
	The Loves of Letty (Pauline Frederick)	5	———
	Flames of the Desert (Geraldine Farrar)	7	11/9/19
	Toby's Bow	5	———
	The Cup of Fury (Rupert Hughes)	5	———

Bennison Star Series

	High Pockets	5	———
	A Misfit Earl	5	———

HALLMARK PICTURES CORP.

	A Dangerous Affair (Herbert Rawlinson)	5	———
	Wit Wins (Florence Billings)	5	———
	Love, Honor and ? (Stuart Holmes- Ellen Cassidy)	5	———
	The Phantom Honeymoon (Margaret Marsh)	6	———
	The Heart of a Gypsy (Florence Billings)	5	12/7/19
	A Woman's Experience (Mary Boland)		———

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.

	The Westerners	7	8/10/19
	The Sagebrusher	7	1/4/20

Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner

	Desert Gold	7	11/16/19
	The Desert of Wheat	6	———

J. Parker Read, Jr., Productions

	Sahara (Louise Glaum)	7	3/23/19
	The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19

Deitrich-Beck, Inc.

	The Bandbox (Doris Kenyon)	6	11/30/19
	The Harvest Moon (Doris Kenyon)	6	———

Artco Productions

	As a Man Thinks (Leah Baird)	5	4/20/19
	The Volcano (Leah Baird)	6	8/17/19
	The Capitol (Leah Baird)	6	12/21/19
	Cynnthia-on-the-Minnute (Leah Baird)		———

Robert Brunton Productions

	A White Man's Chance (J. Warren Kerrigan)	5	4/20/19
	The Joyous Liar (J. Warren Kerrigan)	5	12/14/19
	The Lord Loves the Irish (J. Warren Kerrigan)	5	———

National—Billie Rhodes Productions

	The Blue Bonnet (Billie Rhodes)	6	8/31/19

METRO PICTURES CORP.

Nazimova Productions

	The Red Lantern	7	5/4/19
	The Brat	7	9/14/19
	Stronger Than Death	6	———

Screen Classics, Inc. (Specials)

	Lombardi, Ltd. (Bert Lytell)	6	9/28/19
	Please Get Married (Viola Dana)	6	11/9/19
	Fair and Warmer (May Allison)	6	10/19/19
	Should a Woman Tell (Alice Lake)	6	12/28/19
	The Walk-Offs (May Allison)	6	———
	The Willow Tree (Viola Dana)	6	1/11/20
	The Right of Way (Bert Lytell)	6	———
	The Best of Luck (Drury Lane Melodrama)	6	———

PATHE EXCHANGE, INC.

Dec. 7	Brothers Divided (Frank Keenan)	5	1/4/20
Dec. 14	The A-B-C of Love (Mae Murray)	6	12/14/19
Dec. 21	The Prince and Betty (Wm. Desmond)	5	12/14/19
Jan. 4	My Husbands's Other Wife (Sylvia Breamer)	6	———
Jan. 11	Fighting Cressy (Blanche Sweet)	6	12/14/19

American Film Co., Inc.

	Yvonne From Paris (Mary Miles Minter)	5	7/6/19
	The Tiger Lily (Margarita Fisher)	5	7/20/19
	This Hero Stuff (William Russell)	5	7/27/19
	Eve in Exile (Charlotte Walker)	7	12/14/19

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19

ROBERTSON-COLE

Specials

	The Open Door	6	10/19/19
	The Broken Butterfly	6	10/26/19
	The Beloved Cheater	5	11/16/19

Release Date		Length Reels	Reviewed

SUPERIOR PICTURES

December Releases

Seeing It Through (Brentwood Prod.)	5	——
Beckoning Roads (Bessie Barriscale)	5	12/28/19
The Tong Man (Sessue Hayakawa)	5	12/14/19

January Releases

The Third Generation (Brentwood)	5	——
The Beggar Prince (Sessue Hayakawa)	5	——
The Luck of Geraldine Laird (Bessie Barriscale)	5	——

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis)	5	11/30/19
The Country Cousin (Elaine Hammerstein)	5	12/14/19
Sealed Hearts (Eugene O'Brien)	5	——
The Glorious Lady (Olive Thomas)	5	11/9/19
Piccadily Jim (Owen Moore)	5	——
Out Yonder (Olive Thomas)	5	——
The Broken Melody (Eugene O'Brien)	5	12/28/19

SELECT PICTURES

Distributed by Select Exchanges.

The Undercurrent (Guy Empey)	6	12/7/19
Faith of the Strong (Mitchell Lewis)	5	9/21/19
A Scream in the Night (Special)	5	10/26/19
Isle of Conquest (Norma Talmadge)	5	11/9/19

UNITED ARTISTS' CORP.

Dec.	2	When the Clouds Roll By (Fairbanks)	1/4/20

UNITED PICTURE THEATERS

Her Game (Florence Reed)	5	——
The Eternal Mother (Florence Reed)		——
The Corsican Brothers (Dustin Farnum)		12/28/19

UNIVERSAL FILM MFG. CO.

Jewel Features

Paid in Advance (Dorothy Phillips)	6	11/16/19
The Right to Happiness (Dorothy Phillips)	8	8/24/19
Blind Husbands (Eric Stroheim)	7	10/19/19

Universal Features

The Woman Under Cover (Fritzi Brunette)	5	9/14/19
The Sundown Trail (Monroe Salisbury)	6	9/21/19
Common Property (Robt. Anderson-Neil Craig)	6	——
Loot (Ora Carew)	6	——
Bonnie, Bonnie Lassie (Mary MacLaren)	6	——
The Brute Breaker (Frank Mayo)	6	11/23/19
The Rider of the Law (Harry Carey)	6	10/12/19
The Trembling Hour (Helen Eddy)	6	10/19/19
His Divorced Wife (Monroe Salisbury)	5	11/9/19
Under Suspicion (Forrest Stanley-Ora Carew)	5	11/23/19
Lasca (Edith Roberts-Frank Mayo)	5	11/23/19
A Gun Fighting Gentleman (Harry Carey)	6	11/30/19
The Pointing Finger (Mary MacLaren)	5	12/7/19

VITAGRAPH

In Honor's Web (Harry Morey)	5	11/9/19
A Fighting Colleen (Bessie Love)	5	11/16/19
The Black Gate (Earle Williams)	5	——
The Combat (Anita Stewart)	5	——
The Golden Shower (Gladys Leslie)	5	——
The Tower of Jewels (Corinne Griffith)	5	1/11/20
The Darkest Hour (Harry Morey)	5	——
Pegeen (Bessie Love)	5	——
When a Man Loves (Earle Williams)	5	——
The Sins of the Mothers (Anita Stewart)	5	——
The Midnight Bride (Gladys Leslie)	5	——
Human Collateral (Corinne Griffith)	5	——
The Birth of a Soul (Harry Morey)	5	——

Special Productions

The Winchester Woman (Alice Joyce)	6	11/16/19
The Climbers (Corinne Griffith)	6	11/9/19
The Vengeance of Durant (Alice Joyce)	6	——
Slaves of Pride (Alice Joyce)	6	——

SHORT REEL RELEASES

Frohman Amusement Co.

Gemini Ambrose (Mack Swain)	1	——
All Wrong Ambrose (Mack Swain)	1	——
The Heart of Texas (Texas Guinam)	2	——
Spirit of Cabin Mine (Texas Guinan)	2	——

C. L. Chester

No Coma in Acoma	1	——
The People in White	1	——
The Simple Life	1	——
Mr. Outing Gets a Pipe Dream	1	——

Famous Players-Lasky Corp.

A Lady's Tailor (Sennett)	2	——
After the Circus (Briggs)	1	——
Push Car Trails in Formosa (Burton Holmes)	1	——

UNIVERSAL

SERIALS

Great Radium Mystery 13 to 16	each	2
Lion Man, 2 to 5	each	2

COMEDIES

Sweet Patootie (Lyons-Moran)		1
Adam and Eve a la Mode		2
Some Shimmiers (Lyons-Moran)		1
A Baby Doll Bandit		2
Naughty Lions and Wild Men		2
The Sweet Dry and Dry (Lyons-Moran)		2
All for the Dough Bag		2

WESTERNS

The Jay Bird (Hoot Gibson)		2
West Is Best (Hoot Gibson)		2

CAPITAL

A Man's Creed (Neal Hart)		2
The Wilderness Man (Neal Hart)		2
My Girl Suzzanne		2
Bandit's Gold (Al Jennings)		2
An Outlaw's Alibi (Al Jennings)		2

PATHE

Reviews 32 to 35		1

COMEDIES

From Hand to Mouth (Harold Lloyd) (released late in Dec.)		2
Why Go Home (Snub Pollard)		1
Slippery Slickers (Snub Pollard)		1
The Dippy Dentist (Snub Pollard)		1

SERIALS

Black Secret, 9 to 12 (Pearl White)	each	2
The Adventures of Ruth (Ruth Roland)	each	2
Topics of the Day, 36 to 39	each	1

HALL ROOM BOY COMEDIES

Wrong Again		2
Neck and Neck		2

C. L. CHESTER

Pilgriming Through the Clouds		1
Broadway Will Be Broadway		1
Moosing the Kipawa		1

FROHMAN AMUSEMENT CO.

Ambrose's Visit (Mack Swain)		1
Ambrose's Winning Ways (Mack Swain)		1
Ambrose in Bad (Mack Swain)		1
Ambrose and the Bathing Girls (Mack Swain)		1
Boss of the Rancho (Texas Guinan)		2
Just Bill (Texas Guinan)		2

VITAGRAPH

O. HENRY STORIES

The Church With an Overshot Wheel		2
While the Auto Waits		2

BIG V COMEDIES

Throbs and Thrills		2
Dames and Dentists		2

SERIALS

The Invisible Hand (Antonio Moreno), 3 to 4	each	2

GOLDWYN

Bray Pictographs, 419, 420, 421, 422	each	1

FORD EDUCATIONAL WEEKLY

Eventide		1
Bubbles		1
Just Kids		1
Taken With a Grain of Salt		1

CAPITOL COMEDIES

The Sure Cure (Mr. and Mrs. Carter DeHaven)		2
Two Dollars Please		2

FAMOUS PLAYERS-LASKY CORP.

BURTON HOLMES SERIES

Gaping Gullett of Gifu		1
Mirrors of Nature		1
Royal Ballet of Bangkok		1
From Blarney to Bloodstairs		1
Paramount Magazines, 3868 to 3871	each	1

COMEDIES

House Cleaning (Briggs)		1
The Garage (Arbuckle)		2
The Star Boarder (Mack Sennett)		2
His Sister's Wedding (Briggs)		2

FOX

MUTT AND JEFF ANIMATED CARTOONS

He Ain't Done Right by Our Nell		1
On Strike		1
Shaking the Shimmy		1
The Rum Runners		1

SUNSHINE COMEDIES

Chicken a la Cabaret		2
Hungry Lions and Tender Hearts		2

MONEY TALKS!

UNIVERSAL FILM MANUFACTURING COMPANY
1600 BROADWAY

No. 12374

New York January 8th, 1920 191

Pay to the order of Motion Picture Exhibitors of America, Inc. $ 404.50

FOUR HUNDRED FOUR DOLLARS FIFTY CENTS Dollars

UNIVERSAL FILM MANUFACTURING COMPANY

TO THE COLUMBIA BANK 507 FIFTH AVENUE, NEAR 43RD ST. NEW YORK

1-198

ASST. TREAS. PRES. ASST. SECY.

TO THE MOTION PICTURE EXHIBITORS:—

The money represented by the above check is the first ever paid to exhibitors for the showing of educational and industrial pictures which they have received without charge. This amount was paid to be distributed among exhibitors for the showing of HEADS WIN in Chicago and vicinity.

The arrangement between the UNIVERSAL FILM MANUFACTURING COMPANY and the MOTION PICTURE EXHIBITORS OF AMERICA, INC., under which this money was paid is NOT AN EXCLUSIVE ONE AND NEVER HAS BEEN. ANY OTHER PRODUCER OF MOTION PICTURES IS AT LIBERTY TO ENJOY THE SAME PRIVILEGES THAT THE UNIVERSAL HAS AND DOES ENJOY IN REGARD TO EDUCATIONAL AND INDUSTRIAL FILMS.

IN REPLY TO SLURRING CHARGES MADE IN RECENT TRADE PAPER ADVERTISEMENTS

1.—First, the so-called Motion Picture Theatre Owners' Association has failed to answer any of the pertinent questions, evidently for reasons best known to themselves.

2.—Mr. H. A. Mintz ranks as one of the high-grade attorneys of New England. The contract as proposed was arranged so that the Association in the event of any slip-up would not be involved with heavy legal fees.

3.—As a matter of fact no contract was ever executed. It was submitted to the Cleveland gentleman in a tentative form and he promptly turned it over to the men who were trying to tear down one big exhibitors' movement for personal reasons. It was decided best not to further consult Mr. Lustig, and as president I am only too pleased that this gentleman has tendered his resignation. It would have shown better business ethics to have resigned first than to have used a committee membership against the best interests of the Association.

4.—The League would have made a large sum of money had the New York Tribune seen fit to continue negotiations. Under the proposed contract the League would have received the first $10,000 earned and continuous profits thereafter.

5.—If this so-called Motion Picture Theatre Owners' Association's idea of commercial independence means the censorship of the screen by a self constituted committee, then I am very glad that I stand for open competition whereby each and every exhibitor will receive direct remuneration for the use of his screen for advertising purposes.

6.—As to comparison of records, we are glad to have the Exhibitors of the country decide as to the calibre of the men concerned in this controversy, and to their honest intent for the best interests of the industry.

MOTION PICTURE EXHIBITORS OF AMERICA INC.

Vice-Presidents
Marcus Loew, of New York
P. J. Schaefer, of Illinois
Harry Nolan, of Colorado
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Frank Rembusch of Indiana, *Secretary*
Ernest Horstman of Massachusetts, *Treas.*

ALFRED S. BLACK, *President,*
Motion Picture Exhibitors of America, Inc.
64 Broadway, Boston, Mass.

Some Short Reels

"India," Mentor

Two widely different sections make up this colored Mentor offering, which opens with a scenic study, shot in India, and which has another portion devoted to a pair of lion cubs. The former is rich in the elaborate architecture of the Orient, and includes numerous beautiful scenes taken along the banks of a river, showing the temples and other structures. In addition to the lion cubs, some monkeys, a duck and a pretty little girl appear, and it will certainly appeal. As good a colored one-reeler as has been seen hereabouts in a long while.

"His Fatal Bite," Gaiety Comedies

You have probably at some time or other experienced the sensation of having a dentist poke his different tools into your mouth, jab his thumb into your eye, torture you slowly with a variety of drills and pincers and otherwise annoy you. This Gaiety comedy which features George Ovey, in the role of a dentist, shows several amusing scenes in a dental parlor. Some years ago, there were several pictures in which dentists were satirized, but recently, there have not been very many films of that type. This has a fairly clever theme, although not a strictly novel one, and although it ends rather suddenly, the good work of the cast and commendable direction, will get it across in good fashion.

"Holland's Rustic Life and Waterways," Educational

Scenic pictures of Holland must have their wind-mills, and although almost sixty per cent. of this deals with the different Dutch types of people, a wind-mill shot opens producing a fine effect, and a satisfactory cloud bits closes. Much that is beautiful and colored is included in the reel which is up to the mark. The usual fault with colored productions—the manner in which faces are tinted, or allowed to remain blank, is to be observed here, but pictures of this sort are enjoying great popularity just at present and you will probably please your crowd if you sign to play it.

"The Screaming Shadow," Hallmark

People always have an awe for the supernatural or that which mystifies them. In serials, especially, has it been found profitable to deal with unknown quantities, and thus impress those who are fond of the drawn-out drama. "The Screaming Shadow" is said to be based on the monkey-gland theory of the prolongation of human life, but is actually a weird concoction of the combined imaginations of J. Grubb Alexander and Harvey Gates. It has little to do with the recently discovered idea if the first three episodes may be taken as a criterion. Four mythical maids, each of them having retained youth and beauty through over a thousand years, are supposed to bear on their personages the secret to permanent life and a crystal, in possession of the villain is the key which can unravel the mystery. Beyond that little is clear. There is some sort of a squabble over the possession of the European kingdom of Burgonia, and a resemblance between one of the quartet of virgins and a girl newspaper reporter furnishes one of the big twists in the theme.

Some semi-invisible sort of an arch-criminal is the cause of several murders, and the spectator sees little but his shadow most of the time. He is in the habit of uttering a cry like the roar of a lion and those whose earthly existence has terminated, bear a strange mark—the imprint of a set of teeth. In each episode someone is killed, everyone appears to be fighting everyone else, and much to think about is in evidence.

There is no great danger of anyone's outguessing this, nor any great likelihood that they'll be able to keep up with the story, but it will draw.

One great thing in its favor is that it is out of the ordinary, and that will probably get them to come and see it, although they probably won't know what idea the authors are trying to convey to them for a long while. Ben Wilson and Neva Gerber are starred, and Joe Girard plays the leading heavy role. Burke Thorne directed and King Grey cranked the camera.

"The Black Secret," Pathe

George B. Seitz, who was co-starred with Marguerite Curtot in "Bound and Gagged," and who is directing this serial, makes his entry into this production in the eleventh episode, called "The Death Studio." He plays a German spy this time, and certainly helps to thrill 'em.

Bray Pictograph, 419, Goldwyn

Effects of the moon and sun on tides are dealt with in a series of diagrams that make up the opening portion of this Bray Pictograph, which has a part devoted to the hunting of wild ducks following, and an animated cartoon, called "A Chip Off the Old Block" closing. On the whole, this is a creditable screen magazine, although by no means the best of the series.

"Why Go Home?" Pathe

Several corking situations, in which a colored youngster, Snub Pollard and other members of the cast figured, made the start of this a riot, but towards the finish, it developed into a series of chases and shooting. Although the latter part of this is not up to the standard of what goes before, this one-reeler will probably prove acceptable almost anywhere. It includes much that is commendable.

"The Rink," Clark—Cornelius

Men and women who have laughed at Charles Chaplin the vagabond, policeman, floorwalker, waiter and so on, will surely laugh at Charlie, the skater. The Chaplin feet on level ground provoke mirth, and on rollers, they are just as funny. At the start, a great deal of this is hackneyed stuff, but after a while, when the star starts traveling about the rink, his antics provoke an unlimited amount of mirth. Chaplin can skate and he shows to fine advantage here. The superfine quality of the greatest part of the offering make the re-issue valuable.

"The Story of the Jaguar," Universal

Jaguars, according to the information dealt out by Major Jack Allen who wrote and produced this, are fierce animals and exceptionally difficult to capture. Regardless of that fact, however, the Major skips out to the jungle and using a few feet of rope captures one of the animals, and according to the story wins a wager. Undoubtedly, this will prove of interest, for it has one big thrill in the scene showing the animal falling upon one of the hunters and the manner in which it is shot, and much more that will hold the eye. A short subject worth a bit of exploitation.

"Chicken a la Cabaret," Fox

Chester Conklin is the shining light in this knockabout affair from Hampton Del Ruth's fun factory. He plays the role of the chief of police and, with Harry Booker, as the mayor, gets taken in by a pair of slick crooks, one of whom is Billy Armstrong. The crooks offer their services to assist the policemen's benefit and by an old and still very funny trick they make off with all the watches in the party. A wild chase then ensues with the crooks operating their car with its garage as a covering. There's some great comedy business in the chase concerning the efforts of the police to overtake the garage and gain admittance to it. Eventually chasers and chasees are blown skyward by dynamite. They descend into the police station where the crooks are promptly jailed. There are enough laughs in this to put it in the best slapstick class.

Short Reels

"The Bull Thrower," Century—Universal

A moonshiner, cast into some land where bandits flourish and liquor has been banned, puts over most of the comedy in this. Presumably, the scene of the action is Mexico, and the hero has to give an acceptable exhibition of the toreador's skill to win the hand of the fair maid. And this is where the direction slipped up, for the manner in which it has been screened is not effective. The scenes where the characters jump out of the enclosure wherein is supposed to stamp about the wild bull gives no one cause to imagine that what is supposed to happen, really occurs. Some of the stuff included in the piece is really clever, but it has several faults that are a handicap.

"Naughty Lions and Wild Men," Century—Universal

Plot has been made subordinate to action in which animal novelty is much in evidence, in this two-reel comedy which is much better than some similar subjects turned out by this company recently. Several varieties of animals, lions, leopards, monkeys, and their young are seen in it. Shots of a mother ape, with her babe clining to her will appeal, and there are other bits that will draw exclamations from your audience. For the greater part, the material in the offering will prove laugh-provoking. Fishback directed, and Charles Gay, animal tamer, is credited with assisting.

Bray Pictograph, No. 416—Goldwyn

This is one of the finest screen magazines turned out by any one in a long time. Four subjects, one more than usual, are dealt with, and each of them is treated in splendid fashion. "A Glimpse of New Zealand," the opening part, which consists of scenes taken along the Wanganui River, is one of the most beautiful scenic bits screened. The tinting, a delicate shade of pink, and rich blue being the colors used, is superb and serves to bring out its splendor. Colonel William Barclay Parsons, noted engineer and designer of various transportation systems occupies the position of prominence in the next section, and then comes a cute bit called "Baby Bruin." A commendable animated cartoon, entitled "Sauce for the Goose," directed by Vernon Stallings, winds up the reel.

"Eventide"—Ford-Goldwyn

Carefully tinted and finely photographed, the scenic portion which opens registers a pleasing impression. Cloudy sky effects feature that part and are of merit. A second portion is devoted to the beaver, ad a third deals with the Canadian Porcupine. All of it is filmed excellently, and it marks a deviation from the string of industrial pictures turned out by Ford.

"Good Little Brownie"—Century-Universal

Bathing damsels in tight-fitting one-piece apparel, that permits a considerable limb display occupy the center of the screen for a considerable portion of the time in this two-reeler, which features Brownie, Century's educated dog. If the censors do not order much of the beach stuff out, for there is a considerable amount of footage devoted to the capers of the girls who sprawl all over each other in the most unconvetnional fashion, it may get by, for there is a considerable amount of humorous material included. The plot has been used before, the best part of the production being some of the business toward the beginning, and that really is not essential to the story.

"Bubbles," Ford—Goldwyn

Following the production of a reel consisting of some scenic stuff and portions devoted to animals, Ford has turned out another industrial concerning soap, telling of the production of that article in reasonably interesting fashion. On the whole, a creditable offering of its type.

"Harmony Ranch"—Universal

A fair story, the basic theme of which is not very uncommon, and which has a few points that will cause the critical to question the plausibility of the entire affair, will probably get this over in the smaller houses. Hoot Gibson heads the cast and does his share of the work in acceptable style. You can probably use this if your crowd likes his stuff. It is not very thrilling, but hits an even pace, and if they're not very particular, they'll overlook its weaknesses.

"Where Did You Get That Hat?"—Famous

Hats—all details about the manner in which they are manufactured—are taken up in the second issue of the Paramount Industrial Magazine. Unlike the first issue, instead of demonstrating the way in which the finished product is used, this shows the scenes at one of the Stetson hat factories. Very good handling of the subject and a worth-while addition to your bill if you happen to need an offering of this nature.

Another Mentor Scenic

Three parts make up another colored Mentor one-reeler which should prove acceptable. It opens with a portion called "Wedding Bells in Malaysia." After that, there is an exquisitely tinted section which deals with the cultivation of the dahlia. Everyone of the numerous varieties of this flower is shown and this part will certainly appeal to the eye. Closing is some stuff shot along the seacoast of Spain and it includes some effective bits. Although the different parts of this have very little in common, the reel will probably go well in the smaller and neighborhood houses, where crowds are inclined to prefer variety.

"The Millionaire Paupers"—National

Several humorous bits of comedy business and a fairly clever plot will get this hall room boy two-reeler over. Some of the stuff—the closing shot in which the boys ride home in garbage cans, the restaurant scene and one or two other portions are exceedingly funny, but there are some knockabout bits that are not very effective. This has been stretched just a bit, but it is nevertheless, a creditable offering.

"The Floor Below"—Pathe

Neither the theme of this one-reeler which stars Snub Pollard, nor the incidents connected with it are very much to enthuse over. It deals with two henpecked husbands, who on the advice of their aged grand-father, determine to rule their households and succeed in intimidating their wives by shooting off revolvers. The father of one of the wives appears and some clever chase stuff—the only really laughable portion of the production—follows. The finish of the picture shows both old men acting humbly before their strong-minded wives.

"The Sure Cure," National—Goldwyn

Hypocondria, defined early in this two-reeler, with a grammatical error in the explanation, is dealt with lightly in the story by Robert McGowan. The Carter De Havens play the leads in the piece and perform in their usual manner. Several of the situations are very funny, but the stuff aboard the boat is not as good as most of that in the early portion. Incidentally, there was too much footage devoted to the part of the picture which depicts the condition of the youthful husband, and too little to explain the manner in which he is cured. Certainly, that could have been taken up more fully. The story deals with a young man who is firmly convinced that he has a varied assortment of illnesses. Old and apparently wise physicians continually feed medicine to him and it takes a more modern doctor to prescribe a trip to sea for him. Aboard the liner, he eventually realizes that his troubles were imaginary.

Short Reels

"Children of the Netherlands," Mentor

Dutch youngsters have been pictured by artists more than once, together with their scenic surroundings in Holland, and this one-reeler has several close-ups and other interesting shots of the kiddies. The manner in which the stuff has been tinted is not as good as it might be in places and mars the offering somewhat. A second portion, devoted to the wild birds of Scotland is better as far as the tinting is concerned. The close views are especially commendable, regarded from the angles of photography and coloring.

"Islands of Japan," Mentor

Here is a colored reel that from beginning to end is replete with bits of beauty—an offering that has been tinted and photographed in artistic style. The second and principal portion shows the territory of the Japanese islands of Matsushima and Kyushu, the lakes, hills, rapids and waterfalls of the country, and includes a sunset that is really remarkable. Parrots of Australia, green and yellow are dealt with in the first part and hold the eye. They look especially pretty against the background of leaves and oranges, being perched on the branches of orange trees.

"Making Elsie Good," Universal

Youngsters—several of them—appear in a fairy-tale offering that will go well with the children and many of the older folks. The little girl who plays the lead—a blond—is pleasing and the others do as well as may be expected. This deals with the dream of a girl who has several undesirable traits, among them being snobbishness. While sleeping, she is placed in a position where she realizes that she has acted improperly and when she wakes up reforms.

"Jits and Wits," Rival Film

Not very long ago, a great many comedians imitated Charles Chaplin, but the Chaplin craze has died down somewhat, and only a few do it now-a-days. The Rival Film Co., in its initial production, starring Al Joy, has a comedy built on an acceptable theme and one that has a few incidents that are funny, although much of it is not as bright as it might be. Whatever his merits may be otherwise, however, Joy's impersonation of Chaplin leaves much to be desired, as do the imitations of most of the others who try to duplicate the wabble and Chaplin's other characteristics. The director did not do as well as he might have done with situations and the offering lags somewhat. A few good situations will go a great way towards helping this along, but they can not make it a hit.

"Informing a Nation," Encyclopedia Americana

Publishing periodicals and books is a subject that has not been touched very recently by producers of Educational pictures, and the organization which is turning out the Encyclopedia Americana, has shown in good fashion the manner in which that publication is made ready for the purchaser. Some of the steps shown are quite familiar, but the gilding and marbling of edges as well as some other processes are not as well known to the average spectator. This sheds light on the matter and also gives publicity to the new encyclopedia, but in a careful and wise manner.

"The Jay Bird," Universal

Unlike the type of pictures Hoot Gibson has been making for some time, this two-reeler is more like the modern cinema drama as far as the manner in which the story has been worked out and the way in which it has been produced, are concerned. It has some very good comedy relief and is thoroughly wholesome. The story is built on a much hackneyed theme, but has been screened in a satisfactory manner and will probably prove acceptable. If your crowd has been taking to the recent Hoot Gibson pictures, you will be wise to book this.

"Lao Kai," Mentor

Scenes photographed in Lao Kai, French Indo China, make up the earlier portion of this Mentor scenic, colored as usual. A great deal of the tinting is of a high standard. "Hunting a Rabbit" is the title of the second and closing part. In certain localities, rabbits are pests and have to be eliminated, and this shows the various ways in which the task is accomplished. A fair reel.

Screen Smiles, Z and No. 31, Screen Smiles, Inc.

With a new finish, a neat piece of animation, instead of the old one, Screen Smiles is an improved offering. At present the stuff at the finish is drawn out in black on white but having it correspond to the rest of the reel, that is, having the figures at the finish marked in white on dark blue, will add more improvement. The remarks included refer lightly, and cleverly to profiteering, landlords, prohibition, marriage, divorce, the Bolsheviki, I. W. W.'s, the Monkey Gland theory, prohibition, etc.

"Meat Again," Ford—Goldwyn

Recently there was a Ford release that pictured the cutting of meat, and this reel deals with some of the by-products of the meat. It shows the canning processes, sausage-making, what is done with hog bristles and the manufacturing of butterine. This is a fair educational subject, but not a particularly effective production to offer as entertainment.

"The Nooze Weekly," Fox

Humorists have overlooked, hitherto to all appearances, the usual screen news weekly, and in this Mutt and Jeff one-reeler Fox has a novel subject. It has been handled in good fashion, and the only regret is that it is so short—that there was not enough space devoted to the ridicule of other events depicted in news reels. In producing this, they strayed somewhat from the original idea and included several bits of business that might have been used elsewhere to better advantage, but the stuff is funny.

"The Line Runners," Universal

Whether or not this entire production, a two-reeler, was meant to be satirical, is a matter that is open to question, for either much of it was meant as a sort of subtle comedy, or there was much amiss with the work of the cast and direction. The photography and lightings in many places are excellent, in fact, the manner in which this has been screened is generally satisfactory. The story, however, smacks of the type of western popular some time ago, and will draw laughs from the critical members of your audience. There is one big kid towards the finish, when it is explained that a man of large proportions, wearing the broad-brimmed black slouch hat usually associated with heavies, in pictures of this type, and smoking a cigar with great vivacity, has nothing to do with the story, and is about to leave town. It's a bit that will get a laugh.

"The Heart Beneath"—Capital

Camera work, which is of high order throughout, features what is otherwise a more or less mediocre offering. Neal Hart plays the stellar role in the piece which is built around an eternal triangle story of the type that has been used frequently, and in similar form very recently by another company. From the very start, the conclusion is obvious and the average fan will probably outguess it without deep thought. It deals with a "city feller" who comes out to a ranch on business, but stays and leads the cow puncher's wife astray. The husband, however, arrives in time to avoid the disruption of his family and order the villain to board the first train for home. Included in the cast are Marie James, who plays the feminine lead; Joe Rickson, the villain and Inez Gommez.

"All for the Doughbag," Century—Universal

J. A. Howe wrote and directed this farce which starts in fine fashion and continues well until almost the very end, when there is just a bit too much of the riotous stuff. A dog does some exceptionally fine work at the beginning and there are two male comedians who handle their work in as fine a manner as could be desired. The youthful comedienne handles her character acceptably and but for the fact that there is too much slapstick comedy towards the culmination, this is almost certain to score. There is some excellent business in the early portion, and that will more than help get this over.

Why We Refused to Sell for One Hundred Thousand Dollars

THE day after "Empty Arms" was turned over to us by Director Frank Reicher, a well-known distributor tendered us a point-blank offer of $100,000 guarantee on the sale. This offer did not appeal to us, because we had spent over sixty thousand dollars in producing the picture and were cognizant of the fact that, in it, we have one of those master productions that strikes the industry about every three or four years. But the distributor insisted that his offer was *merely* a guarantee; that the amount "Empty Arms" could command, might run close to seven figures.

Then, in the course of the discussion, the head of our advertising department apologized for interrupting us, and said: "It is peculiar that you should offer $100,000 for 'Empty Arms,' for I have here in my hand my Hundred Thousand Dollar Packet, which I was just about to hand to Mr. Park."

"What is the Hundred Thousand Dollar Packet?" asked the well-known distributor.

"It's nothing more than a book of printed suggestions that show the exhibitor who books 'Empty Arms' how easily he can put it over, and I consider it worth $100,000," replied our advertising manager.

At first, we must confess, we thought the A. M. had lost his reason. We knew that he had been working day and night inventing valuable promotion "stunts," but, after ten minutes of discussion, he convinced us that he was right.

At parting, the well-known distributor raised his offer to a sum that the average independent producer would sell *three* pictures for; but in justice to

EMPTY ARMS

THE SENSATION OF THE CENTURY

we were forced to reject.

On the following pages, we publish a brief digest of the extraordinary history and superlative qualities of "Empty Arms," being thoroughly convinced that, among the intelligent film buyers of America, there is going to be the most spirited bidding in years. All exhibitors, States Right men and chain operators are invited to communicate at once with

PHOTOPLAY LIBRARIES, Inc.
(Exclusive Selling Agents)
500 FIFTH AVENUE, NEW YORK CITY

Lester Park &
Edward Whiteside
PRODUCERS

The Hundred Thousand Dollar Packet

WHEN the advertising manager entered the conference immediately after the well-known distributor made his original offer, he said:

"The idea in 'Empty Arms' is one never before touched. Its originality is worth a great deal. But the idea is of such importance at this time, that I find our picture can command over a hundred thousand dollars worth of advertising in every important city.

"How do I know? Well, I have written to newspaper editors, civic authorities, educators and men and women in public life, club officials, doctors, lawyers and other professionals. In every city, interest in the subject contained in 'Empty Arms' is so great, that, if we were to try to arouse this interest with *paid* advertising, it would cost over a hundred thousand dollars to do it."

The Hundred Thousand Dollar Packet Tells the Whole Story; It Covers the Box-Office Possibilities of "Empty Arms" from Every Angle. A Copy of It Will Gladly be Sent Only to Those Exhibitors and States Right Buyers Who Personally Sign On Their Business Stationery a Request for It.

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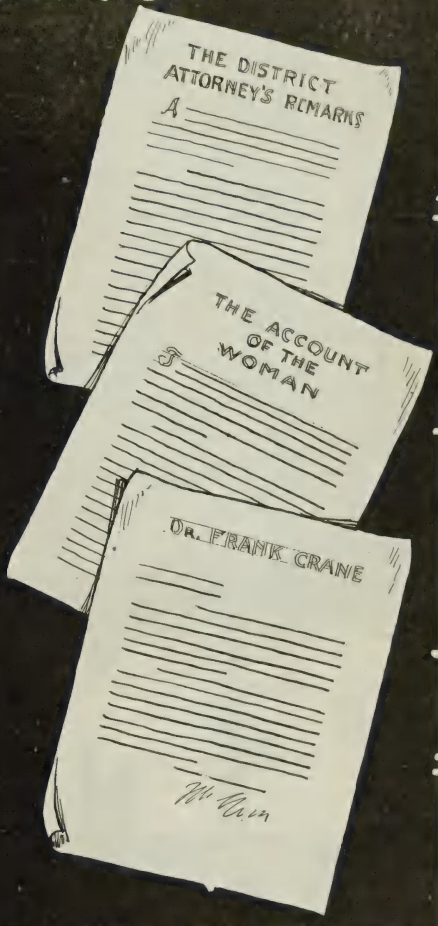

EMPTY ARMS

Starring GAIL KANE
with THURSTON HALL,
J. HERBERT FRANK & IRENE BLACKWELL
WRITTEN BY WILLARD KING BRADLEY

How Lester Park and Edward Whiteside produced "EMPTY ARMS"

AFTER a hundred or more stories suitable for screen production were submitted to us by the foremost authors of America, we selected the script of a young writer, Willard King Bradley, as the most original in the batch, and the most original we had seen in years. The story, dealing with the Gargantuan question of Motherhood, demanded the finest artistic talent procurable. Frank Reicher, responsible for many Paramount and Metro successes, was chosen to direct "Empty Arms," because we figured that he alone could handle a great number of its exceedingly difficult scenes, the majority of which were at once intensely dramatic and unusually delicate. Mr. Reicher immediately surrounded himself with the foremost technicians. Gail Kane, famous star of screen and stage, who had just closed in the Broadway success, "The Woman in Room 13," was signed to star; then a powerful cast, including Thurston Hall, J. Herbert Frank and other well-known screen celebrities, was engaged to support her. The picture was made; and, as we watched its progress, we believed that we had a master production. But we were not content to rest on our own judgment. We called in that famous editorial writer, Dr. Frank Crane, who contributed his unique services to the thought side of the picture.

It is the easiest thing in the world for a producer to deal in twelve-cylinder adjectives, and to megaphone it from the housetops that his picture is supreme. We are so confident of the success of "Empty Arms" that we are *more* than willing to simply place it in the hands of the buyers and exchange men, and let the *screen* do the talking. We are so certain that they will say that we have *under*estimated it, that we will stake our future success on it! Which is saying volumes.

EMPTY

Starring GAIL KANE

THE production alone will stand on its merits. But there is something else we have to offer which makes "Empty Arms" a picture *plus*. This "something else" is the Hundred Thousand Dollar Packet, prepared by our advertising department.

If you are desirous of seeing the picture, wire or write for details. If

WRITTEN BY

Personally supervised and directed.
Frank Reicher

ARMS

with THURSTON HALL
J. HERBERT FRANK & IRENE BLACKWELL

you can't see the picture, ask for the Packet at once. A two-cent stamp will do the trick.

PHOTOPLAY LIBRARIES, Inc. *(Exclusive Selling Agents)*
500 FIFTH AVENUE NEW YORK CITY

WILLARD KING BRADLEY

GASSNER

IN THE EYES OF THE WORLD SHE WAS GUILTY

A breath-taking mystery, a haunting tale of revenge, an inspiring romance ..

And to top it all, the tremendous emotional acting of Pauline Frederick, sweeping from climax to climax with a power unrivalled in the annals of great screen performances.

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. XI. No. 24 | Sunday, January 25, 1920 | Price 25 Cents

"I won't fight", said the Copperhead.
"Good!" said Lincoln.

Why?

Adolph Zukor
presents

"The Copperhead"

WITH

LIONEL BARRYMORE

The beat of the human heart pulsing in the greatest piece of character acting ever seen on the screen!

Founded on the play by Augustus Thomas from a story by Frederick Landis, adapted and directed by Charles Maigne

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK.

ARTCRAFT PICTURES

A Paramount Artcraft Picture

CONSTANCE BINNEY

Directed by John S. Robertson in

ERSTWHILE SUSAN

Scenario by Kathryne Stuart from Helen R. Martin's novel, "Barnabetta", and Mrs. Fiske's stage play by Marion de Forest

REALART PICTURES CORPORATION

469 Fifth Ave. New York

AGAIN

we say: tell them to leave their hearts at home for safe-keeping

Sun Theatre Omaha

Omaha has lost its heart to your winsome star

HARRY GOLDBERG

Alhambra Theatre Ogden Utah

Captivated Alhambra patrons

H. E. SKINNER

Grand & Colonial Theatres Milledgeville Ga.

Consider this most valuable contract we have from financial standpoint

M. M. FLEMISTER

Destined to become one of the leading and most popular stars of screen

WM SIEVERS

America Theatre Denver

Receiving great praise from all .... Business more than satisfactory ....hugely gratified

A. G. TALBOT

New Grand Central St Louis

Played to three days' capacity in spite heavy rain-storms ... won them all ~ young and old alike

FRANK J. FRAUER

Photoplay Palace New London Conn.

REALART PICTURES

The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

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News of the Week in Headlines

Monday

United takes over Hallmark distribution.

Goldwyn reported after interest in Blank chain in Nebraska.

Famous Players-Lasky sales force convention opens in Chicago.

F. W. Reynolds seeking to acquire Swanson-Nolan properties in Denver and other western points.

Board of Governors of Stock Exchange admit Loew stock.

Tuesday

United buys number of S. A. Lynch exchanges in south.

Reported Allen Holubar to sign with Famous.

"Big Six" building studio at Glendale.

H. B. Warner features will be released through Pathe.

Wednesday

M. P. E. of A. suggests that Henry Ford pay for showing Ford's Weekly.

Malcolm Strauss Co. formed. Will release through Republic.

Morris Gest, theatrical producer, says that Wall St. control of moving pictures is sending theaters "to hell."

Educational's English company will produce features abroad.

Thursday

Associated First National pictures name executive committee and voting trustees.

Thomas Ince starts series of big specials.

Friday

Famous Players to spend ten million on theaters in Canada.

Arthur S. Kane Pictures Corp. announced.

First National reported after Nazimova, Bryant Washburn and Tom Moore.

Associated Exhibitors, Inc., hold session in New York.

A. H. Blank reported in combine with Abe Frankle in Des Moines.

Saturday

Messmore Kendall of Capitol, New York president Associated Exhibitors claim to have 8,000 theaters lined up.

Grace Cunard with National Film.

Pioneer to make pictures of championship wrestling bout.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Advertising on the Screen

RECENTLY there has been a tremendous lot of discussion about the use of advertising on the screen in industrials and the action of certain producers in placing advertising in feature productions.

There have been some very flagrant cases of this abuse and in the case of one prominent producer-distributor, the use of national advertising in certain productions has been particularly offensive.

There is some diversity of opinion throughout the country among exhibitors as to how advertising on the screen should be considered and I am willing to admit that it is really the problem of each exhibitor to decide for himself except that I want to agree with Harry Crandall, of Washington, when he says that this is a danger that must be considered very carefully because after all the public pay their money for entertainment and not to be exploited and forced to consider advertising which they do not want to consider.

I will admit that intelligently prepared industrials which are really entertainment can be used legitimately providing the exhibitor knows exactly what he is getting and presents it without false impressions, but I am utterly and emphatically opposed to the producer who takes money from a national advertiser for putting advertising in a production and then tries to slip that over on the exhibitor and the public as entertainment without calling attention to the presence of the advertising matter.

There have been some heated discussions of this problem in the past and generally there have been emphatic denials from producers that any money had been accepted from national advertisers for the use of advertising in their productions. Besides, statements have been made to me by representatives of national advertising concerns that their firms have paid for the right to get advertising into the productions of prominent concerns but those statements were verbal and were not made in such a manner as to make it possible to use them. I am presenting herewith, however, a letter which has been sent out from Los Angeles, which should be a bomb shell in the film business because of the brazen manner in which this concern attempts to register the fact that it has authority to make use of the motion picture screens of the exhibitors of America.

The letter reads as follows:

> Blank Co.,
> New York.
>
> Atten: Advertising Manager
>
> Gentlemen:—
>
> We can offer you twenty-million circulation (more than all the magazines combined)—at the "Saturday Evening Post" rates:—as we have contracted with a few of the greatest producers and stars (Like Griffith, Fairbanks, and others of like magnitude) to insert your ad into their coming productions.
>
> Our agreement being confidential with the producers, we cannot give you their names until you are positively interested.
>
> Therefore, we will ask you to kindly advise us by return mail if you wish to make any arrangement for the coming year, as it was a hard task for us to induce the producers and stars to accept and insert advertisements into their legitimate plays and we control but a limited number of productions.
>
> Respectfully yours,
> CiNeMa—Ad—Inc.,
> D. E. Calnay,
> Secy.

I am quite sure that no prominent producer is going to dare to put advertising into his films from now on, and certainly Mr. Griffith and Mr. Fairbanks will be very much perturbed that their names are being used in such literature as is being forwarded to concerns which do national advertising.

In the past it has been recommended that whenever advertising appeared in a film that it should be cut out of the production. I want to go beyond that and say that whenever an exhibitor discovers what he considers to be an advertisement in a film that he should write to this office and call to our attention the presence of this advertising in case we may have possibly overlooked it, although we are checking carefully for such action and then a campaign should be directed against the offending producer, not only for the purposes of eliminating the particular advertisement which appears in any certain production but to notify the producer that if such action continues, his productions will not be regarded as entertainment to be booked with real money paid for their showing by the exhibitors of this country.

What do you say, boys? Am I right?

Wid Gunning

Cards on the Table

SURELY the time has come in this wonderful business for every man who expects to get anywhere to put his cards on the table and keep them there from now on.

One of the chief causes of trouble in the past has been the sharp dealing practices of men who were manipulating the various elements of this industry, the manipulations of these leading executives being almost like that of the professional gambler who knows how to stack the cards and then read them afterwards to the disadvantage of the other players who are endeavoring to succeed on the level.

Much mystery has been the vogue whenever either exhibitors or producers attempted to get at the basic reasons for certain wrongful practices and it has taken some time for the real factors in this business to get down to bed-rock and find out just exactly how the machinery works. Fortunately the smoke cloud camouflage screen has been removed and today we stand in a new era with readjustments in process which will certainly bring this industry into years of prosperity such as were never even dreamed of.

It is really a warning which I want to give at this time. The man who refuses to play with his cards on the table will be eliminated from the game sooner or later, that's certain, but what I want to do is to avoid wherever possible, clogging up the process of this industry by having these professional manipulators befogging the issues and blocking the really sincere, progressive factors by actions which are not right.

I have said a good many times in the past, and I am glad to know that a good many people today are saying the same thing, which is that this business will soon belong to the man who has demonstrated two things—honesty and ability. And one of the peculiar things is that most film men are beginning to admit that honesty is certainly as essential as ability and in some positions in this business, even more essential. We have had many able men who have refused to be honest and the result is that they are being eliminated.

There is a new deal under way in the motion picture industry and if you expect to stay in the game just make up your mind now that you must keep your cards on the table.

Wid Gunning

Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

LIVE SPARKS

By CAROLINE SAYRE

Directed by ERNEST C. WARDE

There are not many screen stars who cause audiences everywhere to say: "I like that star." *They say this about J. Warren Kerrigan.*

There are really not many stars who invariably and without exception have perfect direction and technical production. *All Kerrigan productions have both.*

There are but few screen stars who persist in their popularity; who roll up increasing popularity that is traceable directly to themselves even without taking into account their stories, direction and production. *J. Warren Kerrigan has grown consistently through sheer liking on the part of the public.*

"Live Sparks," his latest production, will cause exhibitors and the public to like him still more.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Benjamin B. Hampton
presents

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton–Great Authors Production

With an all-star cast:

ROY STEWART MARGUERITE De La MOTTE NOAH BEERY
BETTY BRICE ARTHUR MORRISON GORDON RUSSELL

At every point in America where "The Sagebrusher" has been seen by first run exhibitors there have been these instant comments:

"Here is another production as big as 'Desert Gold' or 'The Westerners'!... *with a bigger heart story* than any Benjamin B. Hampton has produced before."

Every word of this is true.

"The Sagebrusher" is a very big, very powerful, very human and very beautiful screen production of a great novel; done in the spirit its author intended.

It has pathos and tears; it has love and laughter; humanness and sweetness. It is genuine. Big exhibitors are booking it for immediate play dates.

See it now at your exchange.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

One of Those Pictures That is Neither Good Nor Bad

Marguerite Clark in
"A GIRL NAMED MARY"
Paramount—Artcraft

DIRECTOR ..... Walter Edwards
AUTHOR ..... Juliet Wilbor Tompkins
SCENARIO BY ..... Alice Eyton
CAMERAMAN ..... William Marshall
AS A WHOLE ..... Very slim comedy-drama containing a few mild laughs.
STORY ..... Gets away to good start and builds up good interest but most elements of popular appeal are lacking.
DIRECTION ..... Excellent; realistic to the letter
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Realistic
CAMERA WORK ..... Good
STAR ..... Appears in blonde hair again: acts expertly a rather unsympathetic part.
SUPPORT ..... Kathlyn Williams scores with biggest acting part in picture.
EXTERIORS ..... Plain city stuff
INTERIORS ..... Appropriate; nothing lavish
DETAIL ..... Director has supplied innumerable little touches that contribute to picture's realism.
CHARACTER OF STORY ..... Girl brought up by kindly Irish woman discovers real mother to be rich society woman.
LENGTH OF PRODUCTION ..... 4,729 feet

Famous Players certainly isn't giving Marguerite Clark any pictures that give exhibitors cause for scrambling over themselves in an effort to get to the exchange first, but at the same time the character of her recent releases of which the latest is "A Girl Named Mary" fails to call for severe condemnation.

The present opus is one of those "nice little pictures" that has an appealing story, containing some comedy spots, but which fails to provide any substantial sort of entertainment owing to its lack of popular picture elements. It probably read very nicely in magazine form but transferred to the screen, even with all the skill that Director Edwards has shown, it fails to make an impression anything more than average at best.

Mary Healy, a stenographer has attracted the attention of Mrs. Jaffrey, a widow, who for fifteen years has been searching for her lost baby, a girl named Mary. After considerable footage has been consumed in planting Mrs. Jaffrey's love for all girls and in registering Mary Healy's love for Mrs. Healy and her antagonism toward Mrs. Jaffrey the information is divulged that Mary Healy is none other than the real Mary Jaffrey. To say the least the information is by no means startling.

Mary condescends to come to live with her mother but refuses to act naturally toward her as Mrs. Jaffrey is of a totally different world than is Mrs. Healy. When she overhears Mrs. Jeffrey and her suitor talking over one of her friends in what she believes to be an insulting manner she packs up and leaves the house.

It then remains for Henry Martin, Mary's suitor, to explain the situation to Mrs. Jeffrey, the situation being the difference in social station and the antagonism that Mary feels toward those that look down on her. Mrs. Jeffrey expresses herself as willing to try again and Mary calls her "mother" thus ending the story happily.

A very simple tale this and one which fails to afford Marguerite Clark a very sympathetic role. Kathlyn Williams as Mrs. Jaffrey has the largest part in the picture and plays it excellently. Wallace MacDonald and Aggie Herring also give realistic performances. The episode in which Eddie Sutherland figures as Mary's press agent friend to whom Mrs. Jaffrey refers slightingly is the brightest in the picture. It gets a good laugh mainly because of Sutherland's work. Others are Charles Clary, Lillian Leighton and Pauline Pulliam.

Not Really Strong Enough to Hold Center of Bill

Box Office Analysis for the Exhibitor

"A Girl Named Mary" isn't really strong enough to hold featured position on the average theater's bill and if it is played the exhibitor should be sure to get an unusually strong supporting program. It contains some appealing scenes and a few laughs but for the most part is rather disappointing considering it from the popular viewpoint.

If you play to audiences composed mostly of women (not girls) "A Girl Named Mary" might do very well but on second thought it is really more of an old ladies' picture than any other kind. It is mild and its appeal, which may be passed unheaded by younger people, will probably register before the old ones.

The Initial
Americanization
Production

"THE LAND OF OPPORTUNITY"

A two reel super-feature that embodies
the spirit of Lincoln-the spirit of America

A RALPH INCE PRODUCTION

with Mr. Ince as Lincoln

Produced for the Americanization Committee
Hon. Franklin K. Lane..... Chairman
Lewis J. Selznick..... Distribution
Adolph Zukor..... Production
Harry Crandall..... Exhibition
Maj. Raymond W. Pullman..Municipal Cooperation
William A. Brady..... ex-officio

Distributed by Select
Distributed by Republic

Badly Directed and Exceedingly Obvious

Joseph Levering presents
"HIS TEMPORARY WIFE"
Hodkinson—Pathe

DIRECTOR ..... Joseph Levering
AUTHOR ..... Robert Ames Bennet
SCENARIO BY .....Not credited
CAMERAMAN ..... Walter Pritchard
AS A WHOLE ....Has a peculiar way of approaching a climax and then changing its course and reverting back to the original theme; a few mildly amusing situations.
STORY.....Rather good material hindered by personalties not adapted to their parts; two-reeler story dragged out to nearly six thousand feet.
DIRECTION.....Exceedingly obvious; jumped the advancement instead of gradually disclosing the author's ideas.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... A bit hazy at times
CAMERA WORK ..... General
PLAYERS.....Rubye de Remer an attractive nurse, Eugene Strong not enthusiastic enough as a lover.
EXTERIORS ..... All right
INTERIORS.....Some had very "setty" appearance
DETAIL.....Trick of a mirror used in a card game badly muffed.
CHARACTER OF STORY.....Heir to fortune advertises for a temporary wife in order to inherit the money.
LENGTH OF PRODUCTION.....About 5,800 feet

It's going to be hard for folks to appreciate the situation which occupies the center of the stage in "His Temporary Wife." With the exception of Miss de Remer, the players are not well suited to the parts assigned to them. Mary Boland as the mercenary adventuress is wholly unconvincing and not good looking enough to hold a man in the manner displayed in the picture. And Eugene Strong as "the man" is noticeably lacking in enthusiasm in his effort to retain the supposed "one" woman.

Because of the inadequacy of the story for a six-reel feature, the picture becomes exceedingly draggy and very tiresome. Just when you're expecting the finish, something turns up to keep it going for another while and so on. It's just a matter of making a feature out of a two-reel material by excess footage.

The director has inserted incident after incident without the slightest attempt at realism. And there are numerous acts without foundation or reason. Incidentally it might be well for the title writer to go over his work and not make statements and then leave the audience wondering what he could have meant when nothing comes of his words.

Rubye de Remer, a good looking undergraduate nurse, is employed by Howard Eliot, a sickly but wealthy old man who still has enough ambition to want a pretty nurse. The old man grows very fond of the Rubye and after drawing up his will he hands her a sealed letter to be opened after his death.

Eliot dies and through an unfortunate accident Rubye is accused of incompetency on which account she finds it hard to secure employment. In a fit of desperation she answers an advertisement for a "Temporary Wife" only to find that the man is no other than Eliot's son, Arthur (Eugene Strong), who must marry a woman other than Verna Devore whose mercenary attachment for Arthur was plainly visualized to the invalid.

After some deliberation Rubye consents to the temporary arrangement and the ceremony takes place. But the audience knows that Rubye is the heiress to the elder Eliot's fortune. Gradually Arthur comes to love his "Temporary Wife" and they decide to make the arrangement permanent.

Secure Good Accompanying Program If You Use This Feature

Box Office Analysis for the Exhibitor

This is one of those kind of pictures which is just half-way between. It isn't terribly bad and it isn't awfully good. Some fairly good situations for the most part they lack conviction due largely to the poorly selected cast. Mary Boland is entirely too unscrupulous for the part of the mercenary adventuress and Eugene Strong certainly doesn't act as if he loved Mary enough to lose a fortune to win her.

If you use this one put it through without much ado and secure some good reels of short stuff to accompany it. You will probably not get any serious kicks. Miss de Remer is very pretty to look at and makes a very charming nurse. You might suggest that the story has something to do with an old man who was not too sick to know he wanted a beautiful nurse instead of a fat, ugly one.

Introducing a New Star in a Wild Eyed Production

Hope Hampton in
"A MODERN SALOME"
Hope Hampton Prod.—Metro

DIRECTOR ..... Leonce Perret
AUTHOR ..... Leonce Perret
SCENARIO BY ..... Leonce Perret
CAMERAMAN ..... Alfred Ortlieb
AS A WHOLE.....Very expensive and lavish production but with appeal confined to the "lowbrows."
STORY.....Suggested by Oscar Wilde's "Salome" but if Oscar could see it he sure would be wild.
DIRECTION.....Has handled all climaxes with appropriate attention to the stuff that will appeal to above-mentioned class.
PHOTOGRAPHY ..... Good
LIGHTINGS .....Some good effects; notably fireworks sequence.
CAMERA WORK.....Some excellent double exposure work in the subtitles.
STAR.....Sometimes pretty; wears startling array of gowns; is obviously an amateur, expressions have no real feeling back of them.
SUPPORT ..... Very good
EXTERIORS ..... Good
INTERIORS ....Lavish and in some cases overly so
DETAIL.....Some "dramatic" moments will probably get laughs.
CHARACTER OF STORY.....Flirt ruins innocent man to save herself, then confesses to restore him his good name.
LENGTH OF PRODUCTION.....About 5,700 feet

"A Modern Salome" introduces a new star, Hope Hampton. And, boy, they sure do make you well acquainted with her! She's here, there and everywhere, first in one gown and then another and succeeds generally in giving the impression that the entire contents of a modiste's shop must have been requisitioned to outfit her.

As Miss Hampton is so prominent in the picture it is only fair that she should occupy a similar position here. It may further be said in regard to her that in some poses she is rather appealing but that she is obviously an amateur. Her expressions are mechanical and suggest no deep feeling.

"A Modern Salome" was written by Leonce Perret who claims Oscar Wilde's play, "Salome," as his inspiration. Wilde is dead but the picture may be the proverbial stunt of making him turn in his grave, for it certainly never even remotely suggests his work.

Virginia Hastings marries for wealth a millionaire, Vandom. She is merely a butterfly and plays with Torrence, her husband's secretary, but he refuses to take heed of her flirtations, being a respectable married man. Monti, one who holds some of Virginia's foolish letters, forces himself on her. She is rescued by Torrence but Vandom enters and demands an explanation.

Fearful of what Monti may do Virginia tells him that Torrence was the intruder. As a result of this lie his wife leaves him and when later he attacks Monti, Torrence is sent to jail as a thief. Out again, with a beard, he gets a job posing as the head of John the Baptist for a painting of Salome for which Virginia is the central model. Virginia gets a fright when she sees Torrence's head, the rest of his person draped in black. He attacks her and nearly strangles her. Later, in a nightmare, she lives over the scene in Herod's court of John the Baptist, Salome and the king, and awakes to reform completely and to re-establish Torrence in his wife's graces. As a parting touch Vandom throws Monti in the fountain.

Some of the "dramatic" moments in this are going to get big laughs even though the supporting cast which includes such good players as Wyndham and Percy Standing, Agnes Ayres, Sidney Mason and Arthur Donaldson work sincerely and to sometimes good effect.

The Appeal of This is Directed Toward the "Lowbrows"

Box Office Analysis for the Exhibitor

Although they have evidently spent a lot of money on this the character of the story and the acting of the star, prevent it from edging into the better class of pictures. On the other hand much of its contents contains a sure-fire appeal to the "lowbrow" types of audiences and even though some dramatic moments will get laughs the production as a whole will get over with this sort of a crowd.

"A Modern Salome" is a good title to play with in advertising and the introduction of a new star can be gone about in any number of interesting ways to attract the attention of he public. The supporting cast is also worthy of note. The star's gowns and the lavish nature of the entire production, together with the fact that Miss Hampton appears in a type of vampire role are other advertising assets.

The most superlative box office attraction that has ever been..... presented in serials; positively..... incomparable in possibilities; dizzying in it's greatness- .....

JACK DEMPSEY

the best known man in the world, in a

MILLION DOLLAR PATHÉ SERIAL

"DAREDEVIL JACK"

NOT A PRIZEFIGHTING THEME BUT WITH DEMPSEY IN A GENTLEMAN'S ROLE

A highly sensational story, produced and.. directed without limitations as to cost, united with the personality of the man whose name is a household word all over the world... make "Daredevil Jack" a serial that.... fairly shouts "SUCCESS".....

Released February 15th

Pathé Distributors

Pathé
Distributors

The Fellows That Made It Ought to Be Glad They Don't Show Their Names on the Screen

Katherine MacDonald in
"THE BEAUTY MARKET"
Katherine MacDonald Pictures—First National

DIRECTOR .....Colin Campbell
AUTHOR .....From story "The Bleeders" by Margery Land May.
SCENARIO BY .....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....Terribly impossible picture of alleged "high society;" they'll laugh at it, specially the subtitles.
STORY.....Utterly exaggerated and makes audience antagonistic toward it at start owing to far-fetched character.
DIRECTION.....Maintains no continuity of action and fails to inject even average realism in individual scenes.
PHOTOGRAPHY.....Very poor, no definition
LIGHTINGS.....Night stuff so bad expressions can't be seen.
CAMERA WORK.. ....Plainest sort of shots
STAR.....Pretty but never gets anything over
SUPPORT .....Not up to the average
EXTERIORS ..... Good
INTERIORS.....Cheap; a lot of closeups taken against back-drops.
DETAIL.....Spoken titles about the worst ever perpetrated.
CHARACTER OF STORY.....Society beauty finds real love as she is about to sell herself to highest bidder.
LENGTH OF PRODUCTION.....About 6,000 feet

Seldom has a picture been put out bearing so many ear-marks of incompetency as "The Beauty Market." The author evidently started out with the wonderful idea of "panning" high society. This isn't very original in the first place but conventionally could have been easily excused and forgotten if he had gone about his "panning" in any realistic way.

Amelie Thorndike is introduced as a young woman of good birth but bad credit. She is contemplating selling herself to the highest bidder when along comes Kenneth Laird to whom the ways of "sassiety" are foreign. Kenneth has a bank account and is a real he-man and a case of love at first sight develops between him and Amelie. But he doesn't propose.

So Amelie accepts the proposal of Ashburton Gaylord (some grand name that) an aged gentleman who seals the promise with a diamond brooch. (The brooch is the most realistic thing in the picture.) Amelie promptly considers hocking the jewel but sells it to Kenneth instead who appreciates her need of money.

But she doesn't tell him that she is engaged to Gaylord and thereupon hangs the tale. Christine Appleby, a divorcee, gets hold of the check which Kenneth gave Amelie and busts up the nice little romance of old boy Gaylord.

Whereupon Amelie accepts Kenneth's proposal of marriage with joy in her heart. The joy is registered by various scenes of her and little children. A "human" touch, supposedly. And then lo, and behold! after her marriage, Kenneth sends out the full blast of his rage and disgust upon her. He knew of her engagement with Gaylord all the time. After a lengthy tirade delivered in the subtitles they decide they love each other after all and so kiss and make up.

Unnatural and with no continuity of action, obviously directed and miserably subtitled, lacking any real acting and set in cheap interiors, "The Beauty Market" takes the booby prize to date of features that pretend to be something out of the ordinary.

Has Small If Any Chance of Getting By In Any House

Box Office Analysis for the Exhibitor

Most audiences are going to laugh right out at this if indeed they aren't going to walk right out on it. It is so completely bad that its fate in even lower class houses seems to be doomed. There might have been a chance of getting it by with the folks that believe all society is wicked if the subtitles had been at all good. But they are so flagrantly impossible and so utterly ridiculous that in its present state the picture is no fit subject for any screen.

Katherine MacDonald is a beauty, there's no gainsaying that and doubtless she has a considerable following by this time, but her work here shows nothin individual or of attractive nature. With proper direction she will probably develop into a winner but then if "The Beauty Market" had had proper direction and a few other proper things it would have been a good picture.

NATIONAL NP PICTURES

"JUST A WIFE"

ADAPTED FROM THE
PLAY BY EUGENE WALTER

Direction-Howard Hickman

Scenario by Katherine Reed

NATIONAL PICTURE THEATRES Inc.
Lewis J. Selznick
President

Made by National
Distributed by Select

A Farce Which Will Be Counted Successful But Which Could Have Been Better

May Allison in
"THE WALK-OFFS"
Screen Classics—Metro

DIRECTOR .....Herbert Blache
AUTHORS.....Frederic and Fanny Hatton
SCENARIO BY.....June Mathis and A. P. Younger
CAMERAMAN .....Arthur Martinelli
AS A WHOLE.....Farce-romance that will get a lot of laughs and be counted a success but could have been better handled.
STORY.....Not much to the plot but it contains some good situations and travels at a merry clip throughout.
DIRECTION.....Hasn't realized all humorous possibilities offered and takes material too seriously but registers an appreciable number of laughs.
PHOTOGRAPHY.....Not up to average
LIGHTINGS ..... Good
CAMERA WORK.....Some good angles shown
STAR.....Seems to play a bit too seriously but manages to register satisfactorily.
SUPPORT .....Good
EXTERIORS.....Appropriate for society picture of this kind.
INTERIORS ..... Suitable
DETAIL.....Everything O. K. but the "art" titles which are rather amateurish.
CHARACTER OF STORY.....Idle society girl won by southern millionaire after he has insulted her in condemning her mode of living
LENGTH OF PRODUCTION.....About 6,500 feet

"The Walk-Offs" is an highly commendable farce-romance and will very likely be counted among the successful productions but at the same time it could have been treated more appropriately with the probable results that it would have turned out considerably better. The story is largely farcical in nature and it seems as if the director had produced the picture taking his material altogether too seriously. The real spark of unusual farce which obviously might have been communicated to the picture appears only intermittently. And every time the director drops the spirit of levity the sequences become rather monotonous.

However, there are some very good laughs registered which are keyed to the type of Frederic and Fanny Hatton's stage work, i. e., smart quips which sometimes border on the risque but which more often just superficially amuse. The divorce court scene is an example of this style of farce at its best. Here is a sequence that is certainly going to get them laughing what with the fact that the co-respondent draws the judge himself into the affair to the great merriment of the spectators.

After the divorce of Schuyler Rutherford and his wife, who was his meal ticket, Kathleen Rutherford, his sister, humiliated by the fact that her penniless condition was brought out at the trial seeks her friend Mary Carter, a sculptress for condolence. Mary supplies it and also a position as her secretary.

Hero enters in the person of Winston, Mary's millionaire cousin from the south who gives her a very definite idea of parasitic girls like Kathleen, to which Kathleen herself overhears. Kathleen vows vengeance and gets a job as Winston's secretary, of course using an assumed name. Thus the romance develops until Winston eventually finds out who the girl really is and then, after some polite and rather foolish caveman stuff, he succeeds in winning her despite the insult which set the romance moving.

May Allison creates a good impression in the stellar role while her support is capable and includes Emory Johnson, Effie Conley, Darrell Foss, Joseph Kilgour, Richard Morris, Claire Du Brey and others.

Ought to Go Big Particularly in Transient and Broadway Type Houses

Box Office Analysis for the Exhibitor

Here is a type of farce that ought to go particularly well in transient houses and those catering to the Broadway type of audience. Its comedy is aimed at these classes rather than toward those people that patronize the neighborhood theaters. It is also probable that the transient and Broadway crowds will be attracted by the names of the authors of the play on which the picture is based. The Hattons have written a number of successes, among them "Upstairs and Down" and are known to be in their element when writing the more or less risque play of high society.

"Walk-Offs" are defined in the picture by an old negro as those that were made in human form but walked off without any brains. This definition might be used to advantage in advertising the production. Try to get the spirit of reckless farce into all your exploitation on this for this typifies what the picture aims to be and should atract.

Melodrama That Should Give General Satisfaction a Pleasant Surprise

Marion Davies in
"THE CINEMA MURDER"
Cosmopolitan Prod.—Paramount-Artcraft

DIRECTOR ..... George D. Baker
AUTHOR ..... E. Phillips Oppenheim
SCENARIO BY ..... Frances Marion
CAMERAMAN ..... Hal Rosson
AS A WHOLE.....Melodrama that will get safely over; considerably better than Cosmopolitan has done before with this star.
STORY.....He has a number of unusual twists and finishes with a surprise; holds the interest throughout.
DIRECTION.....Generally satisfactory although one or two important matters are left to be unsatisfactorily explained in subtitles.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Realistic at all times
CAMERA WORK .....Some effective long shots
STAR.....Pretty and plays with sincere effort and to better effect than previously.
SUPPORT....Reginald Barlow stands out in character role.
EXTERIORS.....Some good shots representing English country-side.
INTERIORS ..... Very good
DETAIL.....Character of Douglas Romilly doesn't look as if played by same actor in first and last scenes of picture.
CHARACTER OF STORY.....Centers about supposed murder and villain's efforts to buy heroine.
LENGTH OF PRODUCTION.....5,354 feet

Cosmopolitan productions are improving. No one who remembers the first Marion Davies pictures and then sees this one can gainsay that. In fact, "The Cinema Murder" furnishes a very pleasant surprise, in that it is a melodrama that will get safely over even before audiences inclined to be critical and although it is by no means a world-beater as far as entertainment value goes it holds the interest throughout what with its unusual story twists and the author's successful trick in supplying suspense.

The picture opens with a sequence showing Marion Davies going through a "betrayed woman" act and pulls a good surprise when it is revealed that the scenes are picture studio stuff. Miss Davies is Elizabeth Dalston, an aspiring actress. After her work in the above sequence the director receives word from Sylvanus Power, the Wall St. backer of the firm, to fire her.

Sylvanus has his plans. He is willing to send Elizabeth abroad to study acting and build her a theater when she returns—if— But Elizabeth doesn't get the idea and accepts with joy in her heart. Later, motoring through England, she is witness to a quarrel between two men that ends in one fatality. She has presence of mind enough to take a few snap-shots of it with her camera.

On board ship she meets the victor of the fight, Philip Romilly, who, with his cousin's passports, is posing as the vanquished. He tells Elizabeth the true story which exonerates him. Philip is a playwright and his play is accepted for Elizabeth. A romance springs up between the two but after the opening night Sylvanus demands his payment.

To this Elizabeth will not agree and evidently the show is closed as no more is seen of it. Sylvanus learns from his secretary, who unaccountably was in England with Elizabeth, something about Philip and attempts to get evidence against him through the girl who caused the fight. However, at the last minute Douglas Romilly himself shows up with the story of how he saved himself after the supposedly fatal blow was struck and all ends happily with Sylvanus gracefully though grudgingly admitting himself the loser.

Miss Davies has improved considerably since her last appearance and here she has the advantage of good support rendered by Anders Randolph and Nigel Barrie and particularly fine support given by Reginald Barlow.

With All the Free Publicity This Will Get It Certainly Should Draw

Box Office Analysis for the Exhibitor

The Hearst papers are back of "The Cinema Murder" just as they were the other Marion Davies pictures, only in this instance they have something of average worth to back up. The picture really offers generally satisfactory entertainment and there won't be very many kicks on it. As a consequence it ought to make a good clean-up in the cities reached by the Hearst papers. It certainly brought the crowds out in New York.

Besides the name of the star you have the autor, a popular writer indeed, together with Frances Marion and George D. Baker to mention. The two last named have been connected with some of the biggest and best pictures produced and mention of them will carry weight. Houses in theatrical and transient districts should find the picture particularly profitable.

"A Genuine New Sensation—Audience a Mile above the Earth!"
says Photoplay

Directed by
JACQUES JACCARD

CARL LAEMMLE
presents

"The GREAT AIR ROBBERY"

The most astounding drama ever enacted

Featuring

LOCKLEAR

THE DAREDEVIL OF THE SKIES

UNIVERSAL-JEWEL PRODUCTION DE-LUXE

A Wonderful Entertainment and a Wonderful Drawing Card

Mary Pickford in
"POLLYANNA"
United Artists Corp.

DIRECTOR ..... Paul Powell
AUTHORS.....Eleanor Porter and Catherine Chisholm Cushing.
SCENARIO BY ..... Frances Marion
CAMERAMAN ..... Charles Rosher
AS A WHOLE.....Wonderful drawing card and sure to please more than any picture Mary has had in at least a year.
STORY....They admit it's not a story; just a "rainbow" and it surely is pretty.
DIRECTION.....Allows star plenty of chances to work in her kid comedy and pathos; material handled cleverly and appreciatively.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Some beautifully lighted closeups of star; all good.
CAMERAWORK.....Particularly remarkable in the rain sequence.
STAR.....Appears as a youngster throughout; will add to her list of admirers if such a thing is possible.
SUPPORT.....Howard Ralston very clever boy actor opposite star; support throughout exceptional.
EXTERIORS.....Some very beautiful scenes and some typical country village stuff.
INTERIORS ..... Highly appropriate
DETAIL.....Everything contributes to general excellence of production.
CHARACTER OF STORY.....Pollyanna brings light into various peoples' lives by playing her "glad" game.
LENGTH OF PRODUCTION.....About 5,500 feet

They admit in a foreword that "Pollyanna" isn't the usual picture story and term it a "rainbow," and there's not a person in the world that won't stop and rave over a rainbow. Certainly this picture, based on the book and the play of the same title, is going to capture the heart and soul of every audience that sees it. "Pollyanna" is going to "get" them, be sure of that, and it won't be at all surprising if it makes the best record that ever a Pickford picture made.

The picture alternates between laughs and crys. It is one of those that "makes dimples to catch the tears." It starts with a tear when Pollyanna is shown trying to play her glad game over her father's death and before that tear has trickled past the nose the dimple is made to catch it by the wonderfully funny rain-storm sequence showing Pollyanna leaving the train at the little New England village and being greeted by her aunt's maid.

Thus it runs throughout, with Pollyanna and her glad game warming the heart of her hardened old aunt and everyone else in the village until at last they all come to a realization of what she means to them when she is run over by an automobile. The specialist says she will never walk again but the village doctor, her aunt's old sweetheart, cures her and so ends his own love affair happily and sends Pollyanna into the waiting arms of Jimmie Bean, her juvenile admirer.

It is the wonderful bits of kid comedy introduced by the star and Howard Ralston who plays Jimmie and the very unusual subtitles that are responsible for the laughs. And there is one moment of sweeping drama in the picture when Pollyanna walks again. That's great.

Besides young Ralston the supporting cast includes Katherine Griffith as the aunt, Herbert Prior as the village doctor, William Courtleigh, Helen Jerome Eddy, George Berrell and J. Wharton James.

Star and Play Combination Should Break All Pickford Records

Box Office Analysis for the Exhibitor

Of course Mary Pickford is a tremendous drawing card but unless the guess is all wrong "Pollyanna" is going to even outdraw all her previous hits because it has another box office angle besides the star, and that is the vast popularity of the play and the book on which the picture is based. As a result you can consider the box office value of this picture practically double that of the Pickford pictures of the past.

And the popularity of the "Pollyanna" play and book is no empty press agent talk. It's fact. To drive it home make mention of the author's names in your advertising and state that it is the "glad play." If they've forgotten the name of "Pollyanna," which is hardly probable, this "glad play" line will recall it all to them.

After you have so advertised the picture all you need do is take out extra insurance on your theater—it may be damaged in the rush for seats. Dust off your S. R. O. sign, reinforce your box office and let 'em come. Records are sure to be broken with Mary Pickford in "Pollyanna."

Very very rarely have you read

Hobart Henley

The Gay

with John

"Superb," says the Billboard.

"A revelation," says The Morning Telegraph.

"A rare treat," says The Trade Review.

"A celluloid epic," says the N. Y. Review.

"An achievement," says the M. P. News

"Of the best class," says the M. P. World.

The BILLBOARD

ADVERTISING POSSIBILITIES

Alice Joyce.

BALANCE OF PROGRAM

"THE GAY OLD DOG"

Produced and directed by Hobart Henley, starring John Cumberland, released thru Pathe.

Reviewed by MARION RUSSELL

> A story of human hearts so true to life that the dramatic intensity necessary for a moving drama is scarcely missed. John Cumberland offers a characterization which places him in the number one star class.

STORY IN SKELETON FORM

A family in genteel circumstances reside in a small town. Jimmy Dobb, only son, is sole support of mother and three maiden sisters, who have never had a suitor. He loves Emily, a neighbor, but the harness business doesn't yield sufficient to support two households. The mother dies, extracting a promise that he will always take care of the girls. Emily tires of waiting, marries—but Jimmy still plugs along, weary and hopeless. Eve at last marries, and years after the second spinster catches a man. The last dependent takes up settlement work, and the war increasing the demand for leather Jimmy grows rich—and free at last to enjoy life. He mingles with the rapid set seeking pleasures long denied him, and again meets Emily, whitehaired, but happy, with a strapping son just departing for overseas service. Jimmy realizes his lonely existence, and, after ordering his interfering sisters from his path, he is left alone to reminiscence over all that he had lost by their selfishness.

THE CRITICAL X-RAY

This picture belongs in the very different class, and is so far superior to the general output that the public may not appreciate it from a commercial standpoint. It is superb without being sensational; it is human without being thrilling, and it is entertaining without resorting to theatrical tricks.

It is only rare exceptions in which a sad ending has been accepted by the movie fans—they look for the stereotyped "kiss and be happy ever after" conclusion—and that is why they will, in a sense, be disappointed in this picture. Logically, nothing else could result from the wasted years of Jimmy's sacrifice—for age had crept on—and all his newly acquired wealth could never bring back his youth. And, tho he tries to be sporty and a regular spender with the girls like a deluded gay old boy, it is too late to find happiness.

No finer character studies have ever been shown upon the screen than the three plain featured spinsters, with their oldfashioned gowns, balloon sleeves and choker collars. The atmosphere of their narrow home life was also faithfully depicted, from the horse hair furniture with tidies on the stiffbacked chairs, to the homely, dark wall paper and general lack of cheerfulness. The entire presentation was in accord with the artistic conception of the story, which has been filmed with infinite care and directed with a masterly hand. John Cumberland made an ideal Jimmy; he visualized the varying emotions of the patient pack horse.

NOVEMBER 8, 1919 **NEW YORK REVIEW**

RENT FEATURE FILMS

John Morrell Says:

"The Gay Old Dog" Puts Hobart Henley in Griffith-Tucker Class of Directors

An Absorbing Exposition of a Piece of Real Life, Beautifully and Sympathetically Presented, Is This Picture Made From an Adaptation by Mrs. Sidney Drew of Edna Ferber's Story—John Cumberland Perfectly Embodies the Leading Character.

A delightful picture was ushered in this week—a picture which did not have that abused word "super" attached to it, but which is entitled to such recognition in its strongest meaning. We are speaking of Hobart Kenley's production of "The Gay Old Dog," an adaptation of Edna Ferber's story of the same name. It is one of the most human achievements that ever reached the screen, and it can safely be put down as a celluloid epic. Those who scoff at the silversheet, those who contend that life cannot be visualized through the medium of the camera, should see this offering. They will change their opinion. If such pictures were shown every day there would be no controversy over the film industry as an artistic enterprise. No trumpets announced its coming; it appeared without the least bit of bombast. Therefore its welcome should be all the more appreciated by a long suffering public.

Hobart Kenley has given evidence here that he is a master director. His name can be enrolled along with Griffith and Tucker. He has been human always, but this virtue has never shown to such distinction heretofore, probably because many of his subjects did not contain food for thought. It was so easy to spoil this very human story. Some directors (supposedly big ones, too), would have thought its subject matter too frail and according to orthodox methods would have introduced the elements of action and suspense.

These dramatic fundamentals are needed here, and yet it entertains. Why? Because it is life. It conquers for its humanities, its sympathy, its charm, its pathos and humor. In fact

THE CAST.	
Olga Dolan	Theda Bara
Duke of Rutledge	Thurlow Bergen
Hon. Cyril Rawlston	William B. Davidson
Sylvester Dolan	Dan Mason
The Duchess	Ida Waterman
Lady Constance Bromley	Amelia Gardner
Miguel Lopez	Robert Paton Gibbs
Muriel Ralston	Dorothy Drake
Minnie Dolan	Peggy Parr
Dan Hicks	Tammany Young
Story by	Julia Burnham and Edmund Lawrence
Directed by	Edmund Lawrence
Produced by	William Fox

nothing is missing to make this picture a greater achievement. And Mr. Kenley has honored the author in his faithful conception. When a tear was needed he supplied it and one always lurked behind a smile. That is life too. Simplicity and humanity are its dominant notes, and they are given wonderful expression.

The theme is based upon a promise to a dying relative—a promise which should be broken as lightly as it is seriously made. You look upon a man who allows himself to grow old, who forfeits every right to happiness because of his dying mother's selfish request that he refrain from marrying until his sisters are provided for. Romance comes to him but he is forced to drive it away. And he is as charitable as his sisters are selfish. They not being prepossessing he is compelled to look after them until they are married. By the time this even happens he has long passed the milestones of youth.

A lonely old man, a pathetic old man, he realizes that the joys of life have passed him by, so he attempts to find a belated zest. And it is pitiful.

A day comes when he sees his old sweetheart's boy marching away to war—a boy who might have been his boy. And his poignant sorrow is acute. Wealthy he is, but he cannot buy happiness. You look at him sitting in a rose colored room which has grown suddenly drab. And the years drag by monotonously. The world is full of such men—men who go about uncomplaining—men who accept the inevitable with heroic fortitude. How acute must have been his suffering when he realized that when life did have something to offer he had grown too old to enjoy it. The thought strikes home that the dead have no right over the destinies of the living. He had everything, but his sisters were too selfish to appreciate him. There is no truckling to a happy ending here. It would have spoiled the truthfulness. So Mr. Kenley has revealed a powerful thought. That's it—a picture with a thought. He has been faithful to the script—the script of Mrs. Sidney Drew's which does not vary one bit from the original. His close application to detail is emphasized in more than one place. The costumes of a bygone day, the decorations—these are representative of that time. As far as the story is concerned he has embellished it with shafts of humor which somewhat alleviate the poignant characterization. Yet the thought remains. It is as fine a picture as anything that has reached the screen this year with the exception of "The Miracle Man." It is just as human as the Tucker achievement, although it lacks the spiritual quality of that masterpiece. John Cumberland makes the unfortunate man the noble soul, a perfect study. You cannot afford to miss this picture. It is art.

JOHN MORRELL.

MOTION PICTURE NEWS

November 22, 1919

"THE GAY OLD DOG"

(HENLEY-PATHE)

One of the Most Human Pictures Ever Shown

HOBART Henley may now enter the circle of master directors, his work with Mrs. Sidney Drew's adaptation of Edna Ferber's very human story, "The Gay Old Dog," entitling him to such recognition. Here is an achievement which would have been spoiled had Mr. Henley incorporated the usual dramatic elements. But action and suspense are not needed here, because it is a study of life and the director has kept faithfully to the script by visualizing its humanities—humanities which are conveyed through remarkably realistic characterization and a close application to detail.

Wonderfully simple and human is this story. Indeed its simplicity and humanity make it one of the finest contributions to the screen. Founded upon the idea that a promise to a dying relative should be broken as lightly as it is seriously made, it presents a man who forfeits every right to happiness because of his dead mother's selfish request. He grows old and wealthy and his attempt to find a zest in life is extremely pathetic.

It is a picture with a powerful THOUGHT and Mr. Henley conveys it to you with exquisite expression. You may wonder how it can possibly entertain without dramatic ingredients but then if you stop and think you will observe that its values lie in its keynote of sympathy, its wealth of pathos and its realistic attitudes. It presents LIFE. There is the answer. It is a true observation, a fact noticed not only by its intense heart appeal but by its shafts of humor. There is a tear behind every smile and a smile behind every tear. John Cumberland gives a perfect portrayal in the title role. Length, five reels.—*LAURENCE REID.*

THE CAST

Jimmy Dodd, "The Gay Old Dog"	John Cumberland
Mrs. Dodd, his mother	Mary Chambers
Eva (his sisters)	Emily Lorraine
Carrie (his sisters)	Inez Marcel
Stella (his sisters)	Frances Neilson
Emily Harrison	Gertrude Robinson
Ethel Hastings	Nell Tracy

By Edna Ferber.
Scenario by Mrs. Sidney Drew.
Directed by Hobart Henley.
Photographed by William L. Crolly.

PRESS NOTICE-STORY

"The Gay Old Dog," which comes to the ——— theatre beginning ——— is one of the most human pictures ever produced. An adaptation of Edna Ferber's story which appeared in the Metropolitan Magazine, it reaches the screen with wonderful expression. Praise must be given Mrs. Sidney Drew, the scenarist, Hobart Henley, the director, and John Cumberland, who interprets the story in the stellar role. The latter plays the part of a man who promises his dying mother he will not get married until his sisters are provided for. They are extremely selfish and do not appreciate their brother's generosity and noble character. And since they are not prepossessing, marriage does not come to them until they are well along in years.

Naturally Jimmy Dodd has grown old too and has been forced to give up romance. He attempts to find a belated zest in life, but his efforts are pitiful. A lonely old man, a wealthy man, he is unable to buy happiness. One day he sees his former sweetheart's boy marching away to war and the thought comes to him that the boy might have been his boy. So he returns to his rose colored room — a room which has grown suddenly drab. And the years drag by monotonously. Such is life as revealed here. You will recognise these people. They are everywhere. There is a big thought in this picture. The theme is based upon the idea that the dead have no right to control the destinies of the living. It is human and simple and sympathetic and charming and occasionally pathetic. Mr. Cumberland acquits himself magnificently in the title role. He invests the part with dignity, authority and humor. It is a picture without a weakness.

SUGGESTIONS

You can go the limit on superlatives here and you won't go wrong. Surely here is a picture which is entitled to the highest praise. But treat it in a dignified way. It is too big — it contains too great a thought to be exploited in a sensational manner. Emphasize its tremendous theme, which is simplicity itself when you analyze it. Bring out the sorrow, the pathos, the quiet humor, the sympathy, the charm. Play up the author and announce that she is one of the most human writers in present-day literature. And don't neglect the director. He has accomplished wonders here. Bring out that he is human too. Play up the star, and mention that he is one of the most successful actors on screen and stage. This picture should be a gold mine.

CATCH LINES

And so he grew old and found no joy in life. His sisters were to be provided for. And they were too selfish to allow him to find romance. You will pity him; you will love him. See "The Gay Old Dog."

You will see life when "The Gay Old Dog" comes to the ———. A remarkable picture of a man who grows old and forfeits happiness so that others may find it. A wonderful picture.

Pathé
Distributors

such reviews as these on the

Production

Old Dog

Cumberland

FEATURE FILM REVIEWS.

"THE GAY OLD DOG."
Pathe—Six Parts—Henley.
Featuring John Cumberland.
Reviewed by Helen Pollock.

CAST.

Jimmy Dodd	John Cumberland
Mrs. Dodd	Mary Chambers
Eva / Carrie / Stella — His Sisters	Emily Lorraine / Inez Marcel / Frances Neilson
Emily Harrison	Gertrude Robinson
Ethel Hastings	Nell Tracy

Directed by Hobart Henley. Story by Edna Ferber. Scenario by Mrs. Sidney Drew.

In a turbulent season of films given over to depicting Bolshevist operations and sex mania, "The Gay Old Dog," Hobart Henley's initial production as an individual producer, comes as a revelation. Not once in a blue moon is it possible to give such unstinted praise to a photo play. We have in this picture all the proof that is needed to show what intelligent interpretation of an author's original idea, without extraneous improvement, will result in for the screen.

Too often, alas, are good stories ruined by mishandling in the producing office. Here is an absolutely antithetical case in which the original story has been improved by being let severely alone, and by splendidly capable direction and intelligent scenario preparation. It is not too much to say that this is the best comedy feature of the season and should take first rank as the star photo-play of any first-class house.

"The Gay Old Dog" is a screen translation of Edna Ferber's charming story of the same name. It is the history of lovable Jimmy Dodd, whose youth is sacrificed to a family of selfish sisters and who awakes one day to find himself an old man, rich in everything save love, the lack of which has left him "poor indeed." No more delightful selection for the role of Jimmy could have been made than that of John Cumberland, who invests the character with the same appealing humor and clean sense of comedy which have always distinguished his work on the legitimate stage.

Not the least of the charm of this photoplay lies in the costuming and discriminating selection of types which seem to have stepped from the pages of Godey's Fashion Book. An absence of the usual over-emphasis and exaggeration to which many producers are addicted in this regard is another noteworthy feature of the production. Mr. Belasco could not have done better himself in the fidelity to real life which Mr. Henley has displayed.

Mrs. Drew's skillful work in the adaptation is enhanced by excellent sub-titles made up in most instances from the text of the original story, and on the whole it is difficult to know how to divide the praise in this altogether superfine production.

"The Gay Old Dog" is not only a moving picture, but a living picture as well: clean, humorous, with [illegible] touches of [illegible]. It may be [illegible] as a hopeful indication of the possibilities of the screen.

Such pictures as this will gain for photoplay houses the patronage of a class of people who have [illegible] from this form of entertainment because of its general lack of appeal to the intelligence.

"JOHN PETTICOATS."
Paramount-Artcraft—Five Parts.
Featuring William S. Hart.
Reviewed by Frances Agnew.

CAST.

"Harwood" John Haynes	William S. Hart
Judge Clay Emerson Meredith	Walt Whitman
Wayne Page	George Webb
Caroline Meredith	Winifred Westover
Rosalie Andre	Ethel Shannon
Rameses	Andrew Arbuckle

Written by C. Gardner Sullivan. Directed by Lambert Hillyer.

Bill Hart returned to the Rivoli last week after a very noticeable absence of

MORNING TELEGRAPH, Nov. 9

"THE GAY OLD DOG" (Released by Pathe) M.P. WORLD

An exhibitor in search of a novelty will find it in "The Gay Old Dog." This picture, adapted to the screen by Mrs. Sydney Drew from the story by Edna Ferber, is entirely outside of the run of ordinary run of photoplays. Directed by Hobart Henley, it is refreshingly human in every turn of the plot, and surprises and delights by its rich humor and honest pathos. None of the conventional motives of the machine-made school of screen fiction is to be found in the story. It moves along with the unthe[a]tric step of life itself and is without the sensational incidents that are dope doe upon to put the punch in many worthy screen dramas. But it has the strongest kind of emotional grip, and the balance between tears and laughter is maintained with perfect skill.

Its story is that of a man who sacrifices his happiness that he may keep a deathbed promise made to his mother, and watch over the future of his three maiden sisters. He can not support two families and so gives back her freedom to the girl who was to have become his wife. When it is too late fate mocks him by providing husbands for the old maid sisters and showering him with wealth. He becomes a gay old dog in his efforts to forget his disappointment, and has the full meaning of all he has lost brought home to him when he sits by the side of his old sweetheart and watches her boy march on his way to France with the soldiers of Uncle Sam. The finish is a touch of nature that will be recognized by all grades of humanity. This is one of the fine things about the picture—it will be understood and enjoyed by everyone.

The production is of the best class. Every scene, whether of the present or of thirty years ago, is absolutely correct in atmosphere and feeling. John Cumberland has the title role, and depicts the various phases of the character with consummate skill. The other parts are splendidly played. The subtitles vindicate the subtle psychology that is in written language when used by a master of words and their meaning.

WEITZEL.

"THE GAY OLD DOG" IS A RARE TREAT

TRADE REVIEW

Hobart Henley Photoplay in Six Parts. Released by Pathe.
Story by Edna Farber. Adapted by Mrs. Sidney Drew.
Directed by Hobart Henley. Running Time, 75 Minutes.

THE CAST.

Jimmy Dodd, "The Gay Old Dog"	John Cumberland
Mrs. Dodd, His Mother	Mary Chambers
Eva / Carrie / Stella — His Sisters	Emily Lorraine / Inez Marcel / Frances Neilson
Emily Harrison	Gertrude Robinson
Ethel Hastings	Nell Tracy

SYNOPSIS

Jimmy Dodd is the dutiful, hard working son of a widowed mother, and the only brother of three unwed and selfish sisters. Eva, the eldest, keeps house expertly and complainingly. Carrie teaches school and hates it and Bebe is busy being the family beauty. Jimmy is in love with Emily Harrison when his mother dies and makes him promise not to marry until his sisters are wed. He realizes that he can not marry Emily and support two households, nor can he ask Emily to live with his sisters. After the combined efforts of Emily and Jimmy have failed to find husbands for the three sisters, Jimmy releases Emily from her promise and she marries another. Then, incongruously, Jimmy's luck changes and Eva and Bebe are married. Carrie leaves home to live at the Settlement House and Jimmy is alone. Business picks up, the leather business prospers because of the war industries and Jimmy becomes a "gay old dog." He is seen in public places with flashy young females. His sisters protest. Their indignation reaches a climax and they call at his house to preach to him. Jimmy is out watching a parade of the first American boys to be sent to France. He sees Emily waving good-bye to her boy. He goes home an old man. When his sisters beg him to show some sense of decency—to consider them—he lets out all the pent up bitterness of the years. "I'd have had Emily. I'd have had a boy marching to France—if it wasn't for you," he cries. He remains a gay, old dog.

REVIEWED BY HELEN ROCKWELL.

THERE is a treat in store for everyone who meets "The Gay Old Dog." He is the jolliest, dearest, most lovable figure in celluloid. He will endear himself to everyone sensitive to real true-to-life, wholesome characterizations.

"The Gal Old Dog" was originally a story by Edna Ferber, considered by many the best thing she ever did. Mrs. Sidney Drew made the adaptation for the screen and hasn't lost a drop of the original humor, pathos and compelling humanness. Hobart Henley's direction is fine, understanding and right straight to the perfection mark. And John Cumberland—well, he *is* the "gay old dog." You'll love him, laugh with him and weep for him.

The story is one of those homely, true, simple narratives of homely, true, simple people. Its hero is not a romantic figure, he is not given to bombastic heroics or sport-shirts or athletics. He is drab and weak and meak yet more of a hero than almost any ten you can think of rolled into one. It shows his life, drab and uneventful and dedicated to his three homely, selfish, old-maid sisters who rob him of his youth and fail to be of comfort in his old age. The picture ends just where it should, revealing poor old Jimmy Dodd alone and heartsick amid his gaudy trappings, having come to the realization that he is an old man and that his pathetic attempts to indulge in the desires of his youth have come too late.

There is delicious humor in "The Gay Old Dog"—there is an unrelenting truthfulness about it that will make your heart heavy as lead. It will make you laugh a lot and weep a few discreet tears. It is life condensed to an hour's entertainment. The original story has been followed scene for scene, and the captions are in Edna Ferber's own inimitable style. They are a joy to read. The whole picture shows a delightful intelligence, for no one attempted to improve upon the original author.

"The Gay Old Dog." (Pathe.) In all of your billing on this production keep in mind the fact that this is a story that is out of the ordinary run of fictional photodramas. This story deals with characters true to life and as such must receive advertising accordingly. In all advertising first of all mention the fact that this is a picturization of the short story of the same name by Edna Ferber that appeared in the Metropolitan Magazine and which won the distinction of being one of the best twenty short stories printed that year. Also state that it was directed by Hobart Henley and adapted by Mrs. Sydney Drew. Also mention the fact that John Cumberland, star of many legitimate Broadway successes, has the leading role in this production.

Add dignity to your advertising. Follow out the instructions contained in the press book for this feature by sending out a calling card through your mailing list or else have them distributed by boys from door to door. This is something out of the ordinary and will demand attention. Make use of the dog idea wherever possible. Secure the small slug cut of the dog and the title of the picture from your Pathe exchange and make use of this wherever possible. If you do not adopt the calling card idea and want to send a personal letter arrange it so that you can use this cut.

GENERAL ADVERTISING. Feature this production as an exceptional human life story. State that it is out of the ordinary. Then mention, in all newspaper advertising, the four principal ideas as mentioned above, namely, the director, adaptor, author and star. Boost these for all they are worth. Take as much newspaper space as possible and let your patrons understand that this carries a direct appeal to the better class of motion picture audiences.

In your reading matter adopt the following lines: "His youth spoiled by a deathbed promise—nagged and criticised by his three mature sisters, it was no wonder that when riches came his way that he began trying to enjoy youthful pleasures in his old age. See this pleasing little human interest story at the ——— theatre."

Headlines are: "Deathbed Promise Prevents His Marriage and Spoils His Youth." "With the Realization of His Lost Youth Gay Old Dog Asserts His Independence." "An Exceptional Story with a Deep Human Appeal."

PAPER AND OTHER HELPS. One 1-sheet, two 3-sheets, one 6-sheet, and one 24-sheet. Colored lobby photos, cuts, mats, stills, announcement slide, music cue sheets, and press book.

A Picture That Belongs In Your House For An Extended Run On Merit!

Adapted from Edna Ferber's Story by Mrs. Sidney Drew

Produced and directed by Hobart Henley

Pathé Distributors

Hashed up Story Not Carefully Produced and Is Below Standard

Frank Mayo and Ora Carew in
" THE PEDDLER OF LIES"
Universal

DIRECTOR .....William C. Dowlan
AUTHOR .....Henry C. Rowland
SCENARIO BY.....Phillip Hurn
CAMERAMEN.....Steve Norton and Howard Oswald.
AS A WHOLE.....Picks up fairly well after a tedious start; has pleasing bits.
STORY.....Very poorly put together group of ideas surrounding "missing jewel" theory.
DIRECTION.....Used material to very good advantage and injected some moderate excitement.
PHOTOGRAPHY .....Very good
LIGHTINGS ..... Splendid
CAMERA WORK.....Some good shots on fast moving motor boat.
STARS.....Didn't really have any more to do than some in the supporting cast.
SUPPORT.....Dagmar Godowsky makes an athletic sort of Parisian society crook; others satisfy.
EXTERIORS.....Always in good taste
INTERIORS.....Look like the real thing
DETAIL.....Gets things rather confused in planting characters at the start.
CHARACTER OF STORY.....Society crooks after famous jewel with detective disguised as a peddler.
LENGTH OF PRODUCTION.....4,685 feet

After wasting at least one reel in planting the characters and an attempt at laying the foundation of the plot, "The Peddler of Lies" picks up to a fairly moderate tempo but doesn't at any time arouse any unusual interest. The director is especially to be thanked for the ending which comes just at the right time and a fade-out of hero and shero driving off on a mountain road toward the horizon is quite effective.

Wherever they find the excuse for the title as far as "lies" is concerned is not at all evident. True, the peddler is there throughout the picture but he evades telling lies and there isn't one instance where he can be accused of indulging in fabrication.

The production doesn't boast of anything new in the way of a story. All the well known types make their appearance sooner or later. There's the usual gang of society crooks, one of whom merely looks on. For the purpose of understanding and comprehension, there are entirely too many characters who have nothing to do but stand around and look on. Of course the man who clears up the mystery is in attendance, this time as a peddler.

Perhaps the best thing in "The Peddler of Lies" is the motor boat scenes. There are some very fine shots taken on board a fast moving motor, with Miss Godowsky jumping off and swimming to shore on her errand of murder. The plot progresses in choppy sequences and the advancement lacks smoothness.

The summer colony is aroused by the disappearance of the Sultana diamond, the property of the Marquise D'Irancy, and suspicion is placed upon Ora Carew's brother. In the community is Frank Mayo, apparently a peddler although he is never seen peddling anything but showing a keener interest in the affairs of the people of the town.

Among some Parisians who have made their way into society, is Dagmar Godowsky. In reality the newcomers are expert crooks and the audience knows that it is they who have possession of the precious stone. The peddler comes to Ora's assistance in an effort to prove that her brother is guiltless. He plans a trap to catch the wily foreigners and succeeds in proving the thieves and restoring the missing stone.

Wouldn't Advise Any Extra Effort to Secure This

Box Office Analysis for the Exhibitor

"The Peddler of Lies" is decidedly a poorly produced picture. In the first place the story is just hashed together—a string of incidents with little or no foundation for their actuality and entirely lacking of conviction. The director has done fairly well with some parts of it but the greater part is so unimpressive that it will be hard to get it over on this score.

The picture is not overly long once they get through the first reel which is tedious. The sequences in which the peddler is running down the thieves may enable you to get away without any serious kicks.

Perhaps if you showed a recent Universal picture in which Miss Carew appeared, called "Under Suspicion" you might recall this fact and play her name in connection with this one. You might also tell them that Miss Godowsky is the daughter of the famous pianist and makes her first screen appearance in this production. You can also say this is based on "The Peddler," which appeared in the Saturday Evening Post.

Star Has Lighter Role Than Usual. Will Satisfy Admirers

J. Warren Kerrigan in
"LIVE SPARKS"
Robert Brunton Prod.—Hodkinson-Pathe

DIRECTOR ..... Ernest C. Warde
AUTHOR ..... Caroline Sayre
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Arthur Todd
AS A WHOLE.....Average offering with fair entertainment value; doesn't boast of much out of the ordinary.
STORY.....Affords star his usual role of hero—this time a trifle more subdued than some earlier efforts.
DIRECTION.....Mostly straight stuff; some bits unnecessary and confusing.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Some pleasing effects
CAMERA WORK .....Generally satisfactory
SUPPORT.....Beth Ivins and Fritzi Brunette candidates for the position of Warren's wife; splendid cast.
EXTERIORS..Realistic and atmospherically correct
INTERIORS ..... Suited requirements
DETAIL ..... Nothing noticeably wrong
CHARACTER OF STORY....Youthful millionaire rounds up swindlers and wins a wife.
LENGTH OF PRODUCTION.....About 5,000 feet

There is considerable less action in this latest Kerrigan picture. Hero is not compelled to suffer any hardships or undergo any desperate rescue stuff to win the lady. Much to the contrary, the girls seem to "shine up" to Warren, sometimes not welcomely. Guess it must be a strictly Leap Year production.

However, hero will have nothing to do with Bess who is supposedly more in love with hero's millions than with himself. Beth Ivins was certainly not mercenary enough either in looks or in actions for the part she played.

Perhaps for the purpose of excitement but certainly not for any reason in connection with the main story, they have Warren attend a boxing bout which is raided just as the referee counts ten for a knockout. Hero makes his escape bringing with him an old school friend, Zelma Maja. Audiences will wonder why nothing further develops out of this bit. However, it is quite forgotten.

Warren departs for his oil fields in Texas upon receipt of a telegram saying the product seems to be running low. He does not make known his true identity and it isn't long before clever hero is "wise" to the whole affair. He meets Craig and Abbot, two manipulators who have run a secret pipe to the young millionaire's well, thereby transferring the flow of oil to a well on their own property.

While laying a trap for the crooks, Warren forgets his promise to marry Bess Kinlock, his Aunt's choice of a bride for her nephew, and he finds himself falling in love with Fritzi Brunette, daughter of a man already victimized by the unscrupulous Craig-Abbot combination.

Warren's frame-up to catch his would-be swindlers works out to a finish but Fritzi's father is killed by one of the crook's gang. When Fritzi can no longer support herself and five small brothers she makes use of her father's dying advice—to go to Mr. Sparks (Warren) if ever in trouble. All this time shero does not know that her hero is really the owner of the oil fields.

Shero arrives at the Sparks' home with her five little brothers in the midst of Warren's engagement party but when he sees his Texas sweetheart he startles the guests by announcing the children are his and of course the usual reconciliation follows after shero recovers from the shock of learning who Warren is.

We are in New York to negotiate for the sale of a special of distinctive class, starring

MITCHELL LEWIS *in* **"KING SPRUCE"**

Adapted from the best seller by HOLMAN DAY and Directed by ROY CLEMENTS.

Positively the most elaborate production MITCHELL LEWIS has ever appeared in.

Supporting cast includes Mignon Anderson and Melbourne McDowell

THE DIAL FILM COMPANY Represented by {Otto Bollman / Roy Clements

Use Kerrigan's Name and Rely on Past Successes

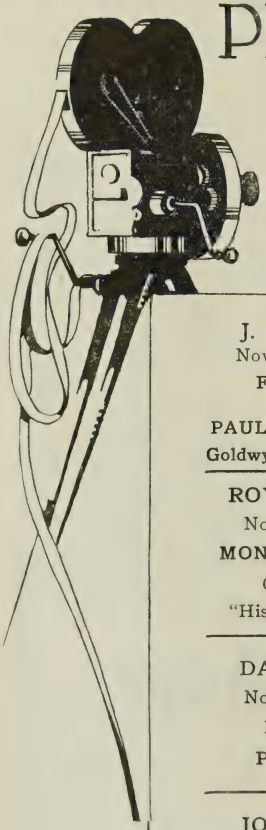
Box Office Analysis for the Exhibitor

J. Warren Kerrigan in
"LIVE SPARKS"
Robert Brunton Prod.—Hodkinson-Pathe

If J. Warren Kerrigan has many friends among your audience you can safely show them his latest Brunton production, "Live Sparks." Although he is not as "live" in action as in some former productions, his clever handling of the two swindlers will please his admirers and then they will be glad he finally gets the girl of his choice.

There are several good comedy touches afforded by the antics of the children, also by a butler, quite well portrayed. Incidentally, the character of Jacob Abbot, one of the amateur crooks, is made very realistic by John Steppling who is a very self assured and cunning manipulator.

The production is average but doesn't warrant undue advertising or exploitation expense, so if you can rely on the name of the star and his past work, you will probably get satisfactory results.



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The Top-Notch of Melodramatic Sensationalism Reached in This

Madlaine Traverse in
"WHAT WOULD YOU DO?"
Fox

DIRECTORS . . Denison Clift and Edmund Lawrence
AUTHOR ..... Denison Clift
SCENARIO BY ..... Denison Clift
CAMERAMAN ..... Not credited
AS A WHOLE..... Extremely well builded melodrama that is at all times effective.
STORY..... Shaped around an unusual and delicate idea and handled with considerable skill.
DIRECTION..... Shows appreciation of the subject matter and registers all high-lights in dramatic fashion.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Effective
CAMERA WORK ..... Acceptable
STAR..... Does very good work in a role calling for considerable emotional ability.
SUPPORT ..... Very good
EXTERIORS ..... Most satisfactory
INTERIORS..... Plain settings and appropriate
DETAIL..... Everything attended to well for this type of production.
CHARACTER OF STORY..... Centers about situation of permitting hopelessly crippled man to take his life.
LENGTH OF PRODUCTION..... About 5,000 feet

William Fox usually talks a great deal about his specially sensational productions particularly those that put a question up to the spectator. However, he has slipped one over in "What Would You Do?" that deserves a lot more talk than it has received. It is really one of the most expertly wrought pieces of melodramatic sensationalism that has reached the screen in quite a while and before picture audiences that enjoy this type of entertainment should score a tremendous hit.

The picture is built about an extremely delicate idea and one which may cause some few conventional persons a shock. But for all that it is a powerfully told and skilfully directed picture, one of the few of which it may be said that it grips.

It starts off with the discovery by Hugh Chilson that his partner has been selling fake oil stock. Realizing that the law will consider him guilty also, Chilson flees to South America and is reported a suicide there. His wife, Caludia, played by Madlaine Traverse, pays off as much of the firm's debt as she can and later marries Curtis Brainerd, an old friend. Afterwards she learns that he has an affair with his brother's wife.

In an accident Curtis is paralyzed for life and is doomed to endless pain. He lies on his bed calling for death. On the day of the accident Chilson returns, having made a fortune. A mutual friend prevents his seeing Claudia for a year. Claudia, still believing Chilson dead, finally places Curtis' pistol near him and he takes his life. To his shocked brother she gives a plea of pity and he believes her until he learns of Chilson's return. Then, of course, he interprets the act of charity as Claudia's plot to rid herself of Curtis and he threatens prosecution until Claudia prevents him by showing him a letter written by his wife to Curtis.

The bare recital of the story fails to give an adequate idea of the picture's power. Certain it is that Denison Clift has shown himself a real picture dramatist here and his handling of his subject deserves out-spoken praise. Miss Traverse plays her role superbly and is surrounded by a particularly competent supporting cast including George McDaniel, Frank Elliott, Charles K. French, Leonore Lynard and Bud Geary.

Have your release prints made where you make the picture.
Quality higher than eastern work.
Capacity 750,000 a week.

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Should Go Over Big in Houses Catering to Sensation Lovers

Box Office Analysis for the Exhibitor

Madlaine Traverse in
"WHAT WOULD YOU DO?"
Fox

"What Would You Do?" is an out and out class picture and of its kind it is an excellent example. In houses catering to the lovers of sensational melodrama it should do a tremendous business. Of course the delicacy and possible offensiveness of the situation toward which the action constantly builds is admitted but again it must be remembered that such a situation will probably be accepted in good faith by the audiences of the above-mentioned houses. And again the woman's act in placing the weapon nearby though contrary to "civilization's" law, is surely humane.

It is hardly necessary to point out the advertising possibilities of the production. The interrogatory title may be enlarged upon by suggestions of the main situation. This will be presenting the picture in its appropriate atmosphere and should attract patronage. Madlaine Traverse gives a fine performance.

There are 30 Reasons

WHY YOU SHOULD BOOK

"THE SCREAMING SHADOW"

Reason No. 23

Each episode contains more action than a five-reel feature. Watch for Reason No. 24 To-morrow.

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Invaluable for reference purposes.

Easily Touches Average Mark and Contains Some Very Unusual Bits

"THE THIRD GENERATION"
Brentwood—Robertson-Cole

DIRECTOR ..... Henry Kolker
AUTHOR ..... Henry Kolker
SCENARIO BY .....Henry Kolker and Arthur D. Ripley.
CAMERAMAN ..... Not credited
AS A WHOLE.....Averagely interesting picture dealing with society life and high finance.
STORY.....Story always interests and contains a number of human interest moments and intensive climaxes.
DIRECTION.....Most satisfactory; specially in little original touches does Kolker show promise of developing into one of the big directors.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Realistic and effective
CAMERAWORK ..... Particularly good
LEADING PLAYERS.....Mahlon Hamilton gives realistic characterization of unconventional male lead; Betty Blythe gives her best performance in opposite role.
SUPPORT ..... Very good
EXTERIORS ..... Some few western shots
INTERIORS .....These comprise the majority of the scenes; all are appropriate.
DETAIL.....Good business and directorial touches make frequent subtitles unnecessary.
CHARACTER OF STORY.....Remaking of wealthy business man after neglect has caused business to fail.
LENGTH OF PRODUCTION.....About 5,000 feet

Unusual treatment of a rather unusual story idea makes "The Third Generation" stand out from the ordinary feature picture, even though it fails to bring it into the top-notch class. The picture is really the sole effort of Henry Kolker who besides being its author and director also had a hand in the scenario. He has fared very well in every capacity and has made his picture stand out by reason of a number of human interest moments. His mistake seems to lie in the fact that he has introduced a little too much business detail into the story. High finance is never particularly interesting on the screen.

Alden is leading exponent of the third generation of Van Dusen's and has inherited a good Wall Street business from his father. His wife, Helen, a social butterfly, successfully divorces him from his affairs in the street and as a result the business goes to ruin. His partners decide to make over their one asset to an old servant so that they may start over again after the crash comes. To this Alden refuses to be a party and leaves his house with the intention of taking his life, after he has exacted promises from his partners to care for his wife and child.

Attacked by a thug as he is about to jump into the river, Alden grapples with him and they both fall in the water. The assailant is drowned and Alden decides to change places with him. He wanders west and there discovers that the mine, the sole asset of the late firm, is being operated full blast on his life insurance money. He also learns that his wife has never received her share of the mine.

He returns east just as his wife is about to marry another that her child may receive proper care. He shows up his partners and then takes his family west again where they start anew.

The part of Alden is quite unsympathetic but Mahlon Hamilton's acting makes it at least realistic and manly, despite its weaknesses and lapses from the type hero. Betty Blythe never looked more beautiful and never gave a better performance than she does in the role of Helen while others who contribute good work are Herbert Jones, Fred Kelsey, Jack Pratt, Josef Swickard, Edward Cecil and a child named Peggy Cartright.

Properly Advertised This Should Draw and Please

Box Office Analysis for the Exhibitor

Handled appropriately from the advertising angle this picture should draw very well and please the majority of theater patrons. The title is a good one to "play" with in the exploitation and you will strike a pretty popular angle if you dwell on the fact that Alden Van Dusen, the third generation of his family, failed to successfully manage the fortune left him by his grandfather. But suggest that he finally make good. Again the fact of a man pretending death is a good one around which to center advertisements.

If you must have stars it would be equitable to co-feature Mahlon Hamilton and Betty Blythe, for both are well known players and their performances in this justify feature mention. Also mention the fact that the producer is Brentwood, the same company that offered "The Turn in the Road." This was accepted as one of the most enjoyable features of last year and people expect more good things from the same company.

EMPTY ARM

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It will fling a benefiting thunderbolt into the mind of every man and woman in the universe.

It fearlessly flays the giant evil of the hour, Birth Control.

It glorifies the most sacred of Divine heritages, Motherhood.

It is as beautiful—and **daring**—as a pastel of a nude maiden by Paul Chebas.

It has been heartily endorsed by clergymen of every creed, lawyers, doctors, District Attorneys and famous men and women.

It has been called "the most **shocking** photoplay ever produced."

It will receive more **free** advertising than any other big picture—every **good** woman in your community will do her share to make it the talk of your neighborhood.

It is backed by the One Hundred Thousand Dollar Packet, which **shows** you how to put it over.

Its theme is **more vital** than Bolshevism, Prohibition or the League of Nations—it is **life itself!**

It contains thrills galore, not the least of which is a head-on collision at night between two Twentieth Century "fliers."

It contains a number of sure-fire **box-office** names—names known to the **millions.**

It was written by Willard King Bradley, a young American author who has contributed scores of successful stories to the screen.

It was directed by Frank Reicher, who is responsible for many Paramount and Metro successes.

Its star is Gail Kane, a film favorite who has a legion of followers.

Its leading man is Thurston Hall, well-known Paramount, Fox and Universal player who is now starring in "Civilian Clothes" at the Morosco Theatre.

Its "heavy" is J. Herbert Frank, whose work opposite Mary Pickford, Norma Talmadge, Constance Talmadge, Mabel Normand and Alice Brady has earned him the title, "the most hissable villain on the screen."

Its supporting cast is a powerful one from the **seat-filling** angle.

Its photography is startlingly brilliant.

Its "sets" are masterpieces of scenic art. One of them **acts.**

Its "paper," the most sensational ever turned out by one of the largest lithograph houses, will more than make them sit up and take notice—it will send them in DROVES to your theatre.

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GASSNER

This is BRUCE GORDON, the man whose love for Diane Summers was so great that he accepted her, and abided by her God-defying, Nature-flaunting condition until — but it's hardly fair to spoil the best story of the year!

is DIANE SUMMERS, oman who, heeding the ous whisperings of -wise feminine friends, ers in the destructive ne of Birth Control and hippers at the feet of lse goddess, Sin, defied Supreme Command.

This is PHILIP DARNTON, a vicious-minded moral leper who lives for lust alone. In him is depicted the libertine of the ages, the innocence-crushing monster who moves like a gilded spider weaving inescapable webs for guileless country moths and city butterflies.

Not Simple and Sure Enough to Provide Satisfactory Entertainment

Monroe Salisbury in
"THE PHANTOM MELODY"
Universal

DIRECTOR ..... Douglas Gerrard
AUTHOR ..... F. McGrew Willis
SCENARIO BY .....F. McGrew Willis
CAMERAMAN ..... Roy Klaffki
AS A WHOLE.....An over-abundance of "action" in this which is not handled to dramatic purpose.
STORY.....Many of its situations will fail to impress dramatically and some of its intended serious moments will get laughs.
DIRECTION.....Has allowed players, particularly the star, to pose all over the settings.
PHOTOGRAPHY ..... Not up to standard
LIGHTINGS ..... Some very good effects
CAMERAWORK ..... Good, artistic angles
STAR.....Gives sincere performance but poses too much.
SUPPORT ..... Average
EXTERIORS .....Some very pretty garden shots
INTERIORS ..... Appropriate
DETAIL .....Some twists of story unbelievable
CHARACTER OF STORY....Italian soldier's love for girl and tragedy he suffers before winning her.
LENGTH OF PRODUCTION.....About 6,000 feet

F. McGrew Willis has strayed over to Europe for the setting of the story presented in "The Phantom Melody" and has become imbued with the sometimes continental idea of "action" until in various places in his 'script he has run altogether wild. Certainly no one can accuse Willis of not getting enough stuff into the six reels of the picture but after it's in it isn't handled judiciously in many places. In fact a number of the moments intended to pass as intense drama will very likely get titters and laughs before audiences accustomed to better pictures.

Monroe Salisbury appears as an Italian gentleman of title, Federico, a musician, who loves an American heiress. She lavishes her affections on his scapegrace cousin. Drake, the girl's brother, wounds an opponent slightly in a duel over a gambling game. The villainous cousin makes him believe he has killed him and, war conveniently beginning at that time, gives Drake his army papers and sends him off in his place. He goes to Monte Carlo and enters on a career of licentiousness with one Rosa.

Federico also goes to war. He is captured by Austrians and before the tide of battle turns in favor of the Italians they have seared a cross on his chest with a red hot iron. He returns to his home to recover from the shock. His cousin is reported killed and he and the girl receive another shock when he returns just as they are about to be married.

Federico is exhausted in a rain storm and found by his cousin and a money-lender. They believe him dead. Later the cousin discovers him still alive but puts him in his tomb anyway. Federico later emerges, his hair now white. He sees his cousin and the girl happy and goes his way back to war. Afterwards he returns, his beard full grown and enters his cousin's house as a music teacher. The money-lender recognizes him as does the cousin just as Drake comes back from the war and anxious to avenge himself on the villain whose duplicity he has discovered. They fight for possession of a pistol which falls in a fire and discharges, killing the villain.

One gets the impression that this might have gone on forever if they had more footage to fill. Some of the situations are well handled and Monroe Salisbury, though he poses considerably, gets many points over through his sincere work. But the part about his hair turning white and the pistol discharging itself nicely from the fire are events which can't be taken seriously.

Others who appear are Jean Calhoun, Joe Ray, Milton Markwell, Lois Lee and Jack Nelson. Also a Russian wolf hound. The director has played him up almost as much as the star.

Far Too Complicated and Unreal to Make Good Impression

Box Office Analysis for the Exhibitor

The best pictures are simple and "The Phantom Melody" is as complicated as a crazy quilt. Neither is there a continual vein of interest running throughout the picture. It is broken time and again and some new thread of action is introduced. This makes the picture confusing and this fact together with its unreal situations make the picture pretty low in the entertainment line.

The picture also contains war scenes and considerable reference to war, which might not hurt a good picture but which in this case go to lower it still more. The sincere performance of the star helps a lot but as he himself is in error in his posing, he fails in the gigantic task of lifting the picture to a realistic level.

Thrilling Romance and Adventure On a Trip Around the World

Alan Dwan's Production
"THE LUCK OF THE IRISH"
Mayflower—Realart

DIRECTOR ..... Alan Dwan
AUTHOR ..... Harold McGrath
SCENARIO BY ..... Alan Dwan
CAMERAMEN .....Lyman Broening and Glen MacWilliams.
AS A WHOLE.....Interesting and colorful romance and adventure picture, will appeal generally.
STORY.....Episodic but after introduction rapidity of action firmly holds the interest.
DIRECTION.....Registers all thrills and laughs in sure-fire style.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Highly commendable
CAMERA WORK .....Very good; some unusual angles.
LEADING PLAYERS .....James Kirkwood and Anna Q. Nilsson register nicely; Kirkwood good type and plays all phases of role well.
SUPPORT.....Ernest Butterworth great as "the kid;" rest very good.
EXTERIORS.....Include some realistic settings representing Venice, Cairo and Singapore.
INTERIORS.....Realistic and Appropriate
DETAIL.....Cook's Tours comes in for a lot of unnecessary advertising.
CHARACTER OF STORY.....Hero's eventually successful efforts to free heroine from villain's clutches.
LENGTH OF PRODUCTION.....6,500 feet

Once it gets started "The Luck of the Irish" is a fast-moving and colorful story of elemental romance and adventure, presenting enough variation in setting to constantly attract the eye. The plot is slight and very episodic relating as it does the efforts of Grogan, the hero, to free Ruth Warren, a girl he has long admired from afar, from the clutches of a relentless villain who pursues her all the way around the world.

There are many stirring climaxes which are played in an appopriate Harold MacGrath style. Among them them the escape of Grogan from hired thugs in Cairo and his final rescue of Ruth from her terrible captivity in Singapore stand out as exemplifying the superlative in physical thrills mixed in with highly suspensive action.

Barring a rather lengthy introduction the various episodes grip the spectator continually. The various cities of the world visited gave the director fine opportunities to show some spectacular exterior settings and as this angle of production is one of Alan Dwan's strong points the impressiveness of the picture may well be imagined.

Intermingled with the thrills and the elemental eternal triangle action are some genuine comedy scenes taking place between James Kirkwood who appears as Grogan and Ernest Butterworth, who appears as his adopted boy. These scenes are practically sure-fire and count largely toward the success of the production. They are realistic and excellently played.

This is Kirkwood's first appearance on the screen in a long while and he brings just the right personality to the role of Grogan. He puts in a lot of fine comedy business and plays his dramatic scenes well. Anna Q. Nilsson is successful in the role of Ruth while Harry Northrup and Ward Crane are a pair of true-to-type villains.

An Unusual Picture that Can Be Played as a Special

Box Office Analysis for the Exhibitor

All things considered "The Luck of the Irish" can well be played as a special attraction much in the same manner as Dwan's "Soldiers of Fortune" is being played and the results should be as successful. The picture offers a number of good advertising opportunities, chief among them being the catchy title, the popularity of the author and the originality that may be injected into the exploitation due to the fact that the action shows so many different cities of the world.

In presenting it to the public tell them that it is a thrilling story of plain romance and adventure that takes the three principals around the world before it comes to a happy conclusion. And mention also that it possesses its share of Irish humor. The cities visited, New York, Venice, Cairo, Singapore and Hong Kong, could be mentioned to advantage. A suggested background for an advertisement is a map of the world containing the cities mentioned in bold type.

In view of the recent agitation against commercial advertising in entertainment features it must be pointed out that "The Luck of the Irish" throws a gleaming spotlight on Cook's Tours. Not only is an office of the company shown but it is mentioned in the subtitles while trunk tags and steamer tickets bearing the name appear in inserts. It's a fine picture all right but what in thunder Tom Cook's special excursion rates have to do with the luck of the Irish is beyond conception.

A Thomas H. Ince Production
By George V. Hobart

The Great Question

—is not whether you'll run it but how long! Take a tip from the exhibitors who have played it—it's another overwhelming MacLean and May success—a story of the same appeal as "23½ Hours' Leave," and it's good for tremendous crowds and a long run!

FAMOUS PLAYERS-LASKY CORPORATION

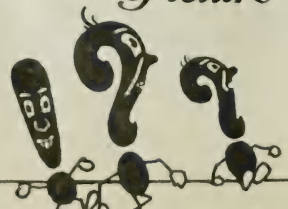
THOMAS H. INCE
presents

Douglas MacLean
AND
Doris May

in

"WHAT'S YOUR HUSBAND DOING?"

A Paramount Artcraft Picture



Old But Appealing Western Story Marred by Superfluous Footage

"OUT OF THE DUST"
McCarthy Productions

DIRECTOR ..... John P. McCarthy
AUTHOR ..... John P. McCarthy
SCENARIO BY ..... John P. McCarthy
CAMERAMAN ..... Victor Milner
AS A WHOLE..... Very simple but appealing story of soldiers, redskins and ranchers in the days of '75.
STORY..... It's all been done time and again in Tom Ince's old two reelers but it brings out a strong appeal.
DIRECTION ..... Passable
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Some fine night effects
CAMERA WORK ..... Good
LEADING PLAYERS..... Russell Simpson, Robert McKim and Dorcas Matthews register well in the eternal triangle roles.
SUPPORT ..... Pat Moore good as the boy
EXTERIORS..... Good western stuff
INTERIORS ..... Appropriate
DETAIL..... Production could be cut down about two reels and made a very good picture.
CHARACTER OF STORY..... Wife leaves soldier husband only to discover nastiness of villain and to be reunited after divers hardships.
LENGTH OF PRODUCTION..... About 7,100 feet

The plot of "Out of the Dust" takes you back to the Broncho, Kay-Bee and 101 Bison days for it's laid in the latter part of the nineteenth century and deals with the soldiers of a western out-post, shows the old familiar stockade that was almost a trade mark in pictures in the days gone by, and brings in a few Indian fights to make the turning backward of time complete.

The story with which Mr. McCarthy has invested this dear old scenery is exceedingly simple and is itself reminiscent, but its age doesn't hamper it in the least. In fact the story of "Out of the Dust" would be most appealing if it were not buried in an excess amount of footage. Certainly a tale as simple and elemental as that of the eternal triangle here presented doesn't deserve to run over five reels. As an example of what padding has done it may be cited that one waits an interminably long time before the villain induces the captain's wife to run away with him from the stockade.

When she finally takes the fatal step the action progresses rather nicely. But the leading up to the situation is terribly long drawn out. Of course the wife soon learns the true colors of the villain as he becomes grossly intoxicated. So she leaves him and gets a job in a dance hall singing.

In the meantime the captain has resigned from the post and gone further west with his little boy. As foreman of a ranch in Montana he is known never to join in with the cowboys on their sprees into town.

Of course there comes the inevitable day when circumstances force him into the dance hall and there he sees his wife just about to undergo further persecution from the villain. There is the usual fight (and a very good one it is) and when it's all over the boy proves the means of reuniting his father and mother.

The production contains many colorful scenes, notably those in the lonely soldiers' stockade. Mr. McCarthy has lost a few obvious opportunities to improve his work here and there by failing to tie up his characters with the very good atmosphere that pervades the picture. As a result the burden of work falls on the players. Russell Simpson as the captain, Dorcas Matthews as his wife and Robert McKim as the heavy rise to the occasion acceptably and give telling performances. Simpson particularly creates a strong appeal. The work of Pat Moore as the boy is also worthy of mention and his many scenes with his father and mother strike a responsive cord.

Old Material, But So Unusual in This Day It Should Score

Box Office Analysis for the Exhibitor

If you can obtain proof positive that "Out of the Dust" has been pruned when it comes to your exchange you should have no hesitancy in playing it for it certainly registers an appealing story very well. If they don't cut it, however, there are going to be a lot of tired folks awaiting the inevitable to happen.

In advertising it you might play it up as an old-fashioned western done in the style of the modern producer and dress your theater accordingly. This would attract attention. Mention might also be made of the fact that the direcor has endeavored to suggest the pictures of Frederic Remington in the action. Remington was a well known painter of western [illegible] and the mention of his name may attract [illegible] attention.

CURRENT RELEASES

EQUITY PICTURES CORP.

Release Date		Length Reels	Reviewed
	Eyes of Youth (Clara Kimball Young)	7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Dec. 7	An Adventure in Hearts (Robert Warwick)	5	
Dec. 7	Victory (Tourneur)	5	12/7/19
Dec. 7	More Deadly Than the Male (Ethel Clayton)	5	12/14/19
Dec. 14	The Cinema Murder (Cosmopolitan)	5	
Dec. 14	Behind the Door (Ince Special)	5	1/4/20
Dec. 21	His Wife's Friend (Dorothy Dalton)	5	
Dec. 21	Hawthorne of the U. S. A. (Wallace Reid)	5	11/30/19
Dec. 21	A Girl Named Mary (Marguerite Clark)	5	
Dec. 28	Wanted—A Husband (Billie Burke)	5	12/21/19
Dec. 28	Red Hot Dollars (Charles Ray)	5	1/4/20
Dec. 28	Everywoman (Super-Special)	5	12/21/19
Jan. 4	The Woman in the Suitcase (Enid Bennett)		1/18/20
Jan. 4	Too Much Johnson (Bryant Washburn)		
Jan. 4	The Thirteenth Commandment (Ethel Clayton)	5	
Jan. 11	Sand (William S. Hart)	5	
Jan. 11	On With the Dance (Special)	5	
Jan. 18	Mary Ellen Comes to Town (Dorothy Gish)	5	
Jan. 18	Huckleberry Finn (Special)	5	
Jan. 18	The Tree of Knowledge (Robert Warwick)	5	1/18/20
Jan. 25	What's Your Husband Doing? (Douglas MacLean-Doris May)	5	
Jan. 25	Dangerous Hours (Ince Super)	5	

FIRST NATIONAL

The Thunderbolt (Katherine MacDonald)	5	11/23/19
Virtuous Vamp (Constance Talmadge)	5	11/30/19
Mind the Paint Girl (Anita Stewart)	6	11/30/19
Heart O' the Hills (Mary Pickford)	6	12/7/19
The Beauty Market (Katherine MacDonald)	6	
In Wrong (Jack Pickford)	5	12/28/19
In Old Kentucky (Anita Stewart)	5	12/21/19
A Day's Pleasure (Charlie Chaplin)	2	12/14/19
The Greatest Question (D. W. Griffith's Pro	5	1/4/20
A Daughter of Two Worlds (Norma Talmadge)	5	1/11/20
The Inferior Sex (Mildred Harris Chaplin)	5	
The Turning Point (Katherine MacDonald)	5	
The River's End (Marshall Neilan Prod.)	5	

FOX FILM CORP.

William Farnum Series

Wings of the Morning	6	12/7/19
Heart Strings		1/4/20
The Adventurer		

Tom Mix Series

The Feud	5	
The Cyclone		1/18/20
The Daredevil	5	

Theda Bara Series

La Belle Russe	6	9/21/19
Lure of Ambition	6	11/16/19

Fox Entertainments

The Winning Stroke (George Walsh	5	
Eastward Ho (William Russell)	5	11/23/19
Thieves (Gladys Brockwell)	5	11/2/19
The Devil's Riddle (Gladys Brockwell)	5	
The Lincoln Highwayman (Wm. Russell)	5	
The Shark (George Walsh)	5	1/11/20
Shod With Fire (William Russell)	5	
Flames of the Flesh (Gladys Brockwell)	5	12/28/19
The Square Shooter (Buck Jones)	5	
Tin Pan Alley (Ray & Fair)	5	
Her Elephant Man (Shirley Mason)	5	
The Hell Ship (Madlaine Traverse)	5	

GOLDWYN DISTRIBUTING CORP.

Star Series Productions

Upstairs (Mabel Normand)	5	8/31/19
Heartsease (Tom Moore)	5	9/14/19
The Girl From Outside (Rex Beach)	7	8/24/19
The World and Its Woman (Geraldine Farrar)	7	9/21/19
Lord and Lady Algy (Tom Moore)	6	9/7/19
Strictly Confidential (Madge Kennedy)	5	10/12/19
Bonds of Love (Pauline Frederick)	5	
Almost a Husband (Will Rogers)	5	10/19/19
Jinx (Mabel Normand)	5	9/28/19
The Gay Lord Quex (Tom Moore)	5	12/21/19
Jubilo (Will Rogers)	5	12/14/19
The Loves of Letty (Pauline Frederick)	5	
Flames of the Desert (Geraldine Farrar)	7	11/9/19
Toby's Bow	5	
The Cup of Fury (Rupert Hughes)	5	

Release Date		Length Reels	Reviewed

Bennison Star Series

High Pockets	5	
A Misfit Earl	5	

HALLMARK PICTURES CORP.

A Dangerous Affair (Herbert Rawlinson)	5	
Wit Wins (Florence Billings)	5	
Love, Honor and ? (Stuart Holmes- Ellen Cassidy)	5	
The Phantom Honeymoon (Margaret Marsh)	6	
The Heart of a Gypsy (Florence Billings)	5	12/7/19
A Woman's Experience (Mary Boland)		

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.

The Westerners	7	8/10/19
The Sagebrusher	7	1/4/20

Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner

Desert Gold	7	11/16/19
The Desert of Wheat	6	

J. Parker Read, Jr., Productions

Sahara (Louise Glaum)	7	3/23/19
The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19

Deitrich-Beck, Inc.

The Bandbox (Doris Kenyon)	6	11/30/19
The Harvest Moon (Doris Kenyon)	6	

Arteo Productions

As a Man Thinks (Leah Baird)	5	4/20/19
The Volcano (Leah Baird)	6	8/17/19
The Capitol (Leah Baird)	6	12/21/19
Cynnthia-on-the-Minnute (Leah Baird)		

Robert Brunton Productions

A White Man's Chance (J. Warren Kerrigan)	5	4/20/19
The Joyous Liar (J. Warren Kerrigan)	5	12/14/19
The Lord Loves the Irish (J. Warren Kerrigan)	5	

National—Billie Rhodes Productions

The Blue Bonnet (Billie Rhodes)	6	8/31/19

METRO PICTURES CORP.

Nazimova Productions

The Red Lantern	7	5/4/19
The Brat	7	9/14/19
Stronger Than Death	6	1/18/20

Screen Classics, Inc. (Specials)

Lombardi, Ltd. (Bert Lytell)	6	9/28/19
Please Get Married (Viola Dana)	6	11/9/19
Fair and Warmer (May Allison)	6	10/19/19
Should a Woman Tell (Alice Lake)	6	12/28/19
The Walk-Offs (May Allison)	6	
The Willow Tree (Viola Dana)	6	1/11/20
The Right of Way (Bert Lytell)	6	
The Best of Luck (Drury Lane Melodrama)	6	

PATHE EXCHANGE, INC.

Dec. 7	Brothers Divided (Frank Keenan)	5	1/4/20
Dec. 14	The A-B-C of Love (Mae Murray)	6	12/14/19
Dec. 21	The Prince and Betty (Wm. Desmond)	5	12/14/19
Jan. 4	My Husbands's Other Wife (Sylvia Breamer)	6	
Jan. 11	Fighting Cressy (Blanche Sweet)	6	12/14/19
Jan. 18	Other Men's Shoes (Edgar Lewis)	5	1/18/20

American Film Co., Inc.

Yvonne From Paris (Mary Miles Minter)	5	7/6/19
The Tiger Lily (Margarita Fisher)	5	7/20/19
This Hero Stuff (William Russell)	5	7/27/19
Eve in Exile (Charlotte Walker)	7	12/14/19
The Valley of Tomorrow (Wm. Russell)	5	1/18/20

REALART PICTURES CORP.

Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
Anne of Green Gables (Mary Miles Minter)	6	11/23/19
Erstwhile Susan (Constance Binney)	5	12/7/19
Mystery of the Yellow Room Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19

ROBERTSON-COLE

Specials

The Open Door	6	10/19/19
The Broken Butterfly	6	10/26/19
The Beloved Cheater	5	11/16/19

Release Date		Length Reels	Reviewed

SUPERIOR PICTURES

December Releases

	Seeing It Through (Brentwood Prod.)	5	———
	Reckoning Roads (Bessie Barriscale)	5	12/28/19
	The Tong Man (Sessue Hayakawa)	5	12/14/19

January Releases

	Haunting Shadows (H. B. Warner)	5	1/18/20
	The Third Generation (Brentwood)	5	———
	The Beggar Prince (Sessue Hayakawa)	5	———
	The Luck of Geraldine Laird (Bessie Barriscale)	5	———

SELZNICK PICTURES

Distributed Through Select Exchanges

	The Woman God Sent (Zena Keefe)	5	———
	Footlights and Shadows (Olive Thomas)	5	———
	The Imp (Elsie Janis)	5	———
	Sooner or Later (Owen Moore)	5	———
	His Wife's Money (Eugene O'Brien)	5	———
	Greater Than Fame (Elaine Hammerstein)	5	1/18/20
	The Broken Melody (Eugene O'Brien)	5	12/28/19
	Out Yonder (Olive Thomas)	5	———
	A Regular Girl (Elsie Janis)	5	11/30/19
	Piccadilly Jim (Owen Moore)	5	———
	The Glorious Lady (Olive Thomas)	5	11/9/19
	Sealed Hearts (Eugene O'Brien)	5	———
	The Country Cousin (Elaine Hammerstein)	5	12/14/19

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19
	A Scream in the Night (Special Cast)	6	10/26/19
	Faith of the Strong (Mitchell Lewis)	6	9/21/19
	The Isle of Conquest (Norma Talmadge)	6	11/9/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	———
	Just a Wife (Special Cast)	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
	Girl of the Sea (Williamson Sub. Prod.)	6	———
	The Amazing Woman (Ruth Clifford)	5	———
	The Blue Pearl (Edith Hallor)	5	———
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Dec. 2	When the Clouds Roll By (Fairbanks)		1/4/20

UNITED PICTURE THEATERS

	Her Game (Florence Reed)	5	———
	The Eternal Mother (Florence Reed)		———
	The Corsican Brothers (Dustin Farnum)		12/28/19

UNIVERSAL FILM MFG. CO.

Jewel Features

	Paid in Advance (Dorothy Phillips)	6	11/16/19
	The Right to Happiness (Dorothy Phillips)	8	8/24/19
	Blind Husbands (Eric Stroheim)	7	10/19/19

Universal Features

	The Woman Under Cover (Fritzi Brunette)	5	9/14/19
	The Sundown Trail (Monroe Salisbury)	6	9/21/19
	Common Property (Robt. Anderson-Nell Craig)	6	———
	Loot (Ora Carew)	6	———
	Bonnie, Bonnie Lassie (Mary MacLaren)	6	———
	The Brute Breaker (Frank Mayo)	6	11/23/19
	The Rider of the Law (Harry Carey)	6	10/12/19
	The Trembling Hour (Helen Eddy)	6	10/19/19
	His Divorced Wife (Monroe Salisbury)	5	11/9/19
	Under Suspicion (Forrest Stanley-Ora Carew)	5	11/23/19
	Lasca (Edith Roberts-Frank Mayo)	5	11/23/19
	A Gun Fighting Gentleman (Harry Carey)	6	11/30/19
	The Pointing Finger (Mary MacLaren)	5	12/7/19

VITAGRAPH

	In Honor's Web (Harry Morey)	5	11/9/19
	A Fighting Colleen (Bessie Love)	5	11/16/19
	The Black Gate (Earle Williams)	5	———
	The Combat (Anita Stewart)	5	———
	The Golden Shower (Gladys Leslie)	5	———
	The Tower of Jewels (Corinne Griffith)	5	1/11/20
	The Darkest Hour (Harry Morey)	5	———
	Pegeen (Bessie Love)	5	———
	When a Man Loves (Earle Williams)	5	1/18/20
	The Sins of the Mothers (Anita Stewart)	5	———
	The Midnight Bride (Gladys Leslie)	5	———
	Human Collateral (Corinne Griffith)	5	———
	The Birth of a Soul (Harry Morey)	5	———

Special Productions

	The Winchester Woman (Alice Joyce)	6	11/16/19
	The Climbers (Corinne Griffith)	6	11/9/19
	The Vengeance of Durant (Alice Joyce)	6	———
	Slaves of Pride (Alice Joyce)	6	1/18/20

SHORT REEL RELEASES

Frohman Amusement Co.

	Gemini Ambrose (Mack Swain)	1	———
	All Wrong Ambrose (Mack Swain)	1	———
	The Heart of Texas (Texas Guinan)	2	———
	Spirit of Cabin Mine (Texas Guinan)	2	———

C. L. Chester

	No Coma in Acoma	1	———
	The People in White	1	———
	The Simple Life	1	———
	Mr. Outing Gets a Pipe Dream	1	———

Famous Players-Lasky Corp.

	A Lady's Tailor (Sennett)	2	———
	After the Circus (Briggs)	1	———
	Push Car Trails in Formosa (Burton Holmes)	1	———

UNIVERSAL

SERIALS

	Great Radium Mystery 13 to 16	each 2
	Lion Man, 2 to 5	each 2

COMEDIES

	Sweet Patootie (Lyons-Moran)	1
	Adam and Eve a la Mode	2
	Some Shimmiers (Lyons-Moran)	1
	A Baby Doll Bandit	2
	Naughty Lions and Wild Men	2
	The Sweet Dry and Dry (Lyons-Moran)	2
	All for the Dough Bag	2

WESTERNS

	The Jay Bird (Hoot Gibson)	2
	West Is Best (Hoot Gibson)	2

CAPITAL

	A Man's Creed (Neal Hart)	2
	The Wilderness Man (Neal Hart)	2
	My Girl Suzzanne	2
	Bandit's Gold (Al Jennings)	2
	An Outlaw's Alibi (Al Jennings)	2

PATHE

	Reviews 32 to 35	1

COMEDIES

	From Hand to Mouth (Harold Lloyd) (released late in Dec.)	2
	Why Go Home (Snub Pollard)	1
	Slippery Slickers (Snub Pollard)	1
	The Dippy Dentist (Snub Pollard)	1

SERIALS

	Black Secret, 9 to 12 (Pearl White)	each 2
	The Adventures of Ruth (Ruth Roland)	each 2
	Topics of the Day, 36 to 39	each 1

HALL ROOM BOY COMEDIES

	Wrong Again	2
	Neck and Neck	2

VITAGRAPH

O. HENRY STORIES

	The Church With an Overshot Wheel	2
	While the Auto Waits	2

BIG V COMEDIES

	Throbs and Thrills	2
	Dames and Dentists	2

SERIALS

	The Invisible Hand (Antonio Moreno), 3 to 6	each 2

GOLDWYN

	Bray Pictographs, 419, 420, 421, 422	each 1

FORD EDUCATIONAL WEEKLY

	Eventide	1
	Bubbles	1
	Just Kids	1
	Taken With a Grain of Salt	1

CAPITOL COMEDIES

	The Sure Cure (Mr. and Mrs. Carter DeHaven)	2
	Two Dollars Please	2

FOX

MUTT AND JEFF ANIMATED CARTOONS

	He Ain't Done Right by Our Nell	1
	On Strike	1
	Shaking the Shimmy	1
	The Rum Runners	1

SUNSHINE COMEDIES

	Chicken a la Cabaret	2
	Hungry Lions and Tender Hearts	2

VICTOR KREMER FILM FEATURES

	A Burlesquen on Carmen (Charles Chaplin)	4
	The Champion (Charles Chaplin)	2
	Work (Charles Chaplin)	2
	By the Sea (Charles Chaplin)	2

Announcing
Change of Size
Wid's Sunday Edition

EFFECTIVE WITH THE ISSUE OF MARCH 7TH THE SIZE OF

WID'S DAILY

WILL BE 9⅛ x 12⅜ (OVER ALL) —ADVERTISING TYPE SIZE PAGE TO BE 8 x 11—THIS TO MEET THE EXISTING DEMAND FOR A UNIFORM PAGE SIZE FOR ALL TRADE PUBLICATIONS.

Some Short Reels

"Shaking the Shimmy," Fox

Liquor, stronger than the 2.75 quality, and dispensed by Mutt and Jeff is the cause of everyone shaking the shimmy in this animated cartoon. Certainly, some of the business included in it is funny and will enable it to get by, but there is too much similarity between the different portions and the offering does not measure up to many of the other recent Fox reels of this sort. The parts showing the dog's tail migrating over his anatomy, and then the fishes indulging in the shake, after a keg of gin has been spilled into the reservoir are funny, as are some others, but variety is not always in evidence.

"The Church with an Overshot Wheel," Vitagraph

O. Henry's short stories are all classics and this one is hardly an exception. In filming it, however, they failed to get down to the basic theme soon enough and displayed a tendency to draw it out somewhat. The climax has been brought out nicely and the entire affair is thoroughly wholesome, but it has been stretched so that it drags in places. The cast is up to the standard and the offering if speeded up a bit would rank with the best of this series.

Photoplay Magazine Screen Supplement 11, Educational

Wallace Reid, Mrs. Reid, who in motion pictures is Dorothy Davenport, the younger Reid, Betty Blythe, Clara Kimball Young, and Lillian and Dorothy Gish together with their mother, Mrs. Mae Gish, are seen more or less at ease in this reel. The male Reids play some golf, Mrs. Reid gets them to sit down and eat, Betty Blythe provides a bit of comedy, Miss Young finds out that "It's a hard life," while the Gish girls just look cute. The picture is well photographed and will undoubtedly interest the fan audience.

"Oiling Uncle," Universal

Probably, there will be people who will object to some of this, but to the credit o Eddie Lyons and Lee Moran who wrote and produced this, it must be said that they handled excellently what might have been turned into an outwardly suggestive offering. As it is, they have made the best of several comedy situations that this affords and have handled the delicate portions in good fashion. With several laughable incidents, and a creditable, although small cast, including Fred Gamble and Charlotte Merriam, this is a one-reeler for which you should find room somewhere.

"Pilgrimaging Through the Clouds," Chester-Outing

Fugi, the extinct volcanic cone of Japan, scene of countless pilgrimages to the top, furnished C. L. Chester with material for a reel, which is quite unusual, if not always especially beautiful. There are several shots that will hold attention, one of the mountain and its reflection in the water being especially good. Otherwise this is a study of the people who climb that mountain to atone for sins, rather than a scenic offering.

"Slippery Slickers," Pathe

Some of Snub Pollard's recent releases have not been particularly clever, but this one-reeler shows much improvement, and is in fact, an acceptable offering. There are some meritorious comedy bits included in it, especially in the early portion and it maintains a very fair average all the way through. The bit showing Pollard, together with the darkey youngster who has been appearing in his productions for some time, and a dog is an effective one, and there are several others that help this along and make it worth while.

"The Refreshing Riviera," Prizma—Republic

Menton and Pont St. Louis, on the Franco-Italian border, furnished the necessary scenes for this scenic, which is exquisitely colored, the shots showing the myriad flowers being of especially high order. There is no fringe visible in any portion of the piece and with the picturesque spots, and generally satisfactory production from a technical point of view, it is a worth-while reel. There is much water stuff included that also deserves attention.

Pathe Review, No. 33

Four subjects are dealt with in Pathe Review, 33, which opens with a splendidly tinted scenic portion, in which there is little motion, allowing for the good coloring. Following is some footage showing work on a large bell tapper, some dealing with ants, and a slow motion section showing some well-known athletes.

"The Home of the Hula, Hula," Robertson-Cole

New York cabaret performers who attempt to shake the well-known shimmy would look like amateurs if placed alongside of some of the brown-skinned lassies of Tutuila, an island of the Samoan groupe. The Seva-Seva as it is known there, is like a twin brother of the Hawaiian Hula-Hula and a very near relative of the Broadway wiggle, and is danced with great vivacity by the natives. Much more that is of interest is included in the piece, the third of Martin Johnson's Wonderland of Civilization series, a large portion of which is devoted to this dance.

"His Waiting Career," Arrow

A succession of incidents, most of which take place in a restaurant, comprise this single-reel comedy which features Hank Mann. There is not very much of a story, but the offering has been staged in fairly clever fashion, so that even though much of the stuff included in this is old, it will hold its own. At the start, there is a goodly amount of original material, and one especially good bit, sohwing Madge Kirby, leading lady, falling off a building into the arms of the principal comedian. They worked it exceptionally well.

"Wrong Again," Hall Room Boy Comedies

Artists are satirized in this Hall Room Boy two-reeler which has some stuff in it that is funny, but too much that is not really humorous. Certainly, it is not as good as some of the other recent releases of this company. There are several worth while situations and some of the titles are clever, but some of the material has not been handled to best advantage. Briefly, Percy and Ferdie, the Hall Room Boys determine to impersonate artists when they observe that the wielders of the brush are making a satisfactory impression upon the ladies. Using some of their apparel, moistened, as coloring matter, they go about a novel process of creating some impressionistic "art," and then disguise themselves and proceed to an artists' ball. For a while they get along famously, but in the end, as usual, their game is spoiled. The closing is novel.

"Just Kids," Ford—Goldwyn

Were it not for the fact that the explanatory words, "A story of gloves," are offered along with the main title of this reel, the latter would probably prove misleading. Factory scenes, showing the details about the making of gloves, treated in as interesting a manner as the subject permitted, and it did not allow a very great amount of variety, make up the reel, which lags somewhat, but is helped by some of the concluding footage.

"Neck and Neck," National

Since the recent discovery of the process of grafting glands, which has led to considerable discussion, much comedy material has been written on the matter. Now the film folk are coming to, and as a result, we have with us, a two-reeler in which the grafting of glands furnishes the theme. This Hall Room Boy comedy has much that is funny, and also a considerable amount that is not so good. The prison stuff is not very effective due to the fact that it has been overdrawn. After that, it picks up and continues to hit the pace set at the very start, ending up in good style. The photography is up to the mark throughout, and the production will get by, because in spite of some of its faults, there is enough suitable material. Mark Goldaine wrote and directed the offering.

"The Wanderlust," Educational

Robert Bruce has turned out numerous meritorious scenics, but few if any of his productions surpass this one. Throughout, the photography is perfect, the camera work is remarkable, the selection of locations wise and composition in keeping with the other commendable features of the offering. Ralph E. Yarger who is credited with cranking the camera under Bruce's personal supervision has done all that could be required of him and a little more than that. Even the laboratory work on this merits mention for the tinting and toning are of material aid to the reel. The water stuff, mountain shots, cloud effects and all else combine in making this one of the best scenics turned out in a year and will draw exclamations of admiration from any audience. Get it if you need a scenic to fill in on your bill.

"Bounced," Gaiety Comedies

Very little that is really funny is to be found in either the story or incidents connected with this. George Ovey plays the stellar role in the offering which has one or two bits that will provoke some slight mirth, but for the greater part, it falls short of the mark. The manner in which the subject has been handled leaves much to be desired, and the theme of it, that is, what bit of a theme there is, did not allow for anything very much out of the ordinary. Especially abrupt is the finish, which certainly is not a satisfactory conclusion to the plot as it starrted.

"The Stage Johnny," Capital

Capital is releasing some of the late Bill Parsons' old one reelers, of which this is one. It has a clever story, although what furnishes the main twist in the theme is entirely improbable. Some good situations result, however, and its not being likely may therefore be overlooked. Unfortunately, many of the lightings, and the technical end of the production was sadly neglected, and this weakness will prove a distinct handicap to what would otherwise be a commendable offering.

"The Champeen," Model—Bulls Eye

Once more, they have built a comedy to lead up to a fistic scrap, but although the finish of the fight is not unexpected, the type of battle is out of the ordinary. Gale Henry who is starred substitutes for a young lady who has fainted in a bout to determine the championship of the gym, where she occupies the position of janitor's assistant or something like it. There is some good comedy stuff built about Gale's efforts to pick up a piece of soap that persists in skidding, and a good bit, when they compare her form with those of the other girls. In the end, she punishes everyone and wins the medal. Tom Gibson directed and Bruno J. Becker supervised. George Richter operated the camera, and Billy Franey and Hap H. Ward are featured. The latter does not play a very important role but Franey is prominent throughout.

"Cruising in the Solomons," Robertson-Cole

Another of the Martin Johnson South Sea Island pictures, the fifth which shows the semi-civilized savages in their varying attire and wearing their peculiar ornaments. Intimate shots of the people are numerous and the film ranks with the best of these productions. A commendable travel reel which includes some scenic bits that are up to the mark.

Pathe Review, No. 35

Colored scenes of Rabat, a city of Morocco, followed by portions showing the deportation of a pair of bear cubs from the New York Zoo, what happens to different objects submerged in liquid air, a slow motion study of card palming, and the Dance of Salome as demonstrated by Madame Desiree Lubovska make up a worth while screen magazine. The usual routine followed in these Pathe magazines is employed here. What will put this over is the fact that the different parts are of sufficient interest in themselves to merit attention, although the frozen air bit is not as clear as it might be.

"Saving Savages in the South Seas," Robertson-Cole

Missionary work in Feu and Bungana, islands of the South Seas, is dealt with in this fourth reel of the Martin Johnson Borderland of Civilization productions. The photography is excellent throughout and there is much that will please the eye, but there is so little action, and the general atmosphere of the entire affair is so quiet and passive, that this will hardly hold the attention of the average film fan.

"The People in White," Chester-Outing

Korea has many picturesque villages, and there are many good shots of the people of that land and some of their dwellings in this one reeler. Charles Hugo who acted as cameraman, handled his end of the work in the style of a master and a really worth-while travel picture resulted. Some of the shots showing the pagodas of the land, the wall about the city of Seoul and others merit special mention.

"His Miss Fortune," Universal

Most of the material in this is not very much above the average, but the opening part, and the conclusion which are distinctly novel will help this considerably. It is a very acceptable comedy with Chris Rubb playing the featured role, supported by Beatrice Burnham and Merta Sterling as well as several others who are not credited. There is some good beach stuff at the beginning, and the last few shots in which Rubb and Miss Burnham, seated on a couch and executing the customary clutch are tossed off a moving van, remain on a track for a short while during which several vehicles almost hit them, and are finally carried off on the front fender of a trolley car, are unusually good. Beyond a doubt it will keep them seated and instead of the usual titter will draw a hearty laugh.

"The Dippy Dentist," Pathe

Supported by most of the performers who have been appearing in his recent releases, Snub Pollard has turned out an acceptable comedy which can be depended upon to hold its own fairly well because of several very funny bits of business. As far as a story is concerned, this shows the weakness so common in other productions included in this series. Pollard works with apparent zeal, but his work is not sufficient to lift this very much above the average. So far, there has been one formula followed in the recent Pollard subjects, and this is not a deviation. The usual chase makes its appearance at the usual time, and the usual cast does its usual work. Good photography and fine production values help this greatly.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

MARY PICKFORD

IN

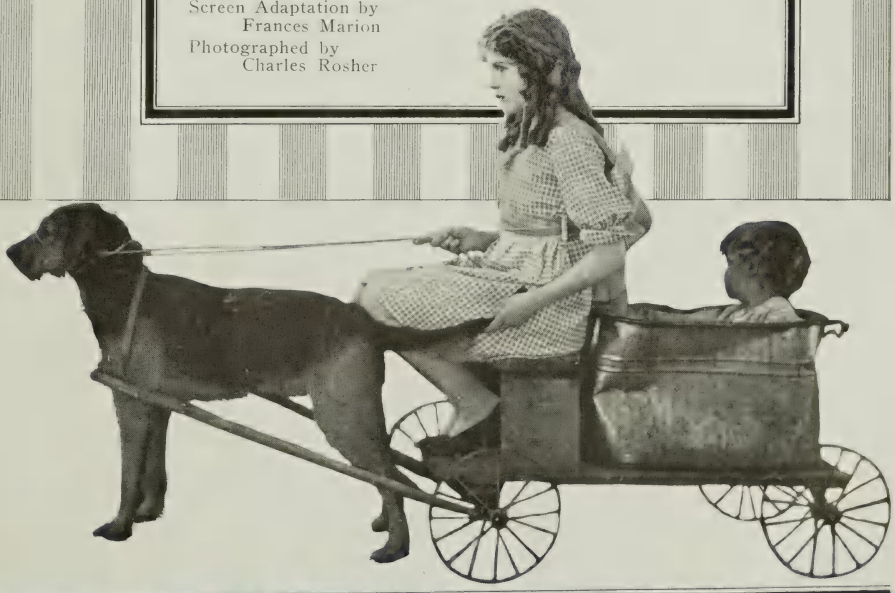
"Pollyanna"

leaps to instantaneous success with record bookings the country over.

Tremont Temple, Boston - - -	10 Weeks
Clune's Auditorium, Los Angeles - -	4 Weeks
Wizard Theatre, Baltimore - - -	4 Weeks
Rivoli and Rialto, New York - -	2 Weeks

and a host of other houses playing it for one, two and three weeks' engagements.

From Eleanor H. Porter's Famous Novel,
"Pollyanna," published by The Page Company
And the Four Act Comedy by
Catherine Chisholm Cushing
Screen Adaptation by
Frances Marion
Photographed by
Charles Rosher



SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XI, NO. 31 Sunday, February 1, 1920 Price 25 Cents

The Mystery of the Yellow Room

an Emile Chautard Production

Presented by

Mayflower Pictures Corporation

REALART PICTU

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HAS BROKEN EVERY BOX-OFFICE RECORD

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REALART PICTURES CORP

469 5 AVE NEW YORK NY

WE ARE PLEASED TO SAY THAT COLONIAL THEATRE TO-DAY BROKE EVERY BOX OFFICE RECORD OPENING MYSTERY YELLOW ROOM HAVE PUT ON NEW STUNT OF STOPPING PICTURE JUST BEFORE END AND DEFYING AUDIENCE TO GUESS WHO IS GUILTY ONE RESULTS ARE SO GRATIFYING TH[illegible] SENDIN[illegible] THIS THE FIRST WIRE OF ITS K[illegible]

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TO GO OUT

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XI. No. 31 Sunday, February 1, 1920 Price 25c.

Copyright 1920, Wid's Film and Film Folks, Inc.

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News of the Week in Headlines

Monday

Haworth to expand.

Goldwyn purchases controlling interest in Bray Pictures Corp.

Sol Lesser and Gore Bros. buy First National franchise from Tally.

Fred C. Quimby resigns from Pathe to become general manager of Associated Exhibitors.

Tuesday

Nat C. Olds to join Goldwyn. Likely to have charge of advertising.

Fairbanks interested in production of Winchell Smith stories.

Capitol to change program weekly.

Wednesday

Arthur Kane to be Charles Ray's manager.

Marie Doro to appear on Pioneer program.

Decision reserved in Tucker suit against Mayflower and Famous Players.

Thursday

Louis Burston arranges pooling of interests of serial makers.

Fox moving to new building on 55th St.

Washington reports that industry will not be included in 1920 census data.

Friday

Educational to open 26 exchanges in key cities. "Joe" Lee in charge.

Famous Players' income for 1919 approximately four million.

Fatty Arbuckle to make five-reel features.

Saturday

William S. Hart suing Thomas H. Ince for $100,000

Al St. John comedies to be state righted by Warner Bros.

United Artists secure theater for showings in Minneapolis. In row with Ruben and Finkelstein.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

A Wonderful Comedy and All To Victor Schertzinger's Credit

Mabel Normand in
"PINTO"
Goldwyn

DIRECTOR.....Victor L. Schertzinger
AUTHOR.....Victor L. Schertzinger
SCENARIO BY.....Gerald C. Duffy
CAMERAMAN.....George Webber
AS A WHOLE.....Comedy-drama with the accent all on the comedy; a sure-fire entertainment, best the star has done for this company.
STORY.....Approaches burlesque at times but always registers and retains the interest.
DIRECTION.....Schertzinger certainly knows how to handle this star; has done a fine piece of work.
PHOTOGRAPHY.....Very good
LIGHTINGS .....Excellent
CAMERA WORK.....Good
STAR.....Registers wonderfully well in role built specially for her; gets over some great comedy business.
SUPPORT.....All good; Cullen Landis most acceptable leading man.
EXTERIORS.....Western and fashionable eastern stuff.
INTERIORS .....Appropriate
DETAIL.....Subject is particularly well titled, many of the lines being good for comedy.
CHARACTER OF STORY.....Cowgirl's experiences in the usual effete east.
LENGTH OF PRODUCTION.....About 5,000 feet

The only things the matter with many of Mabel Normand's Goldwyn pictures were story and direction. But in "Pinto" she has had them both supplied in one fell swoop by none other than Victor Schertzinger, one time director for Charles Ray. "Pinto" is a great comedy, just the right sort of story for the star and one which has been screened with due regard for her talents in the comedy line. And it is to Schertzinger's credit. He seems to be one of the few old Ince directors who, on another lot, manages to retain the sure-fire Ince method of development of plot and general smoothness of action.

Then, too, that sense of comedy which Schertzinger evinced in handling the Ray subjects is again apparent here both in the writing and the directing of "Pinto." He has not allowed himself to be hampered by any conventional comedy bounds and "Pinto" further reveals itself as a picture possessing considerable original and enriching comedy business, even though its actual frame-work is more or less of a scenario tin-type.

Pinto is a western girl who had been reared by five godfathers. She wears sombrero, chaps, uses the lariat and rides, just as if she were a regular cowboy. Then there comes the time when her godfather in New York, Pop Audrey sends for her. Pop has great wealth and a wife who is a snob and, worse than that, deceitful. Pinto is of a mind that New York is a big ranch and receives an awful shock when she gets there in company with Looey, her ancient tutor and companion.

There follows her initiation into society, her romance with Bob De Witt and her final unmasking of Mrs. Audrey's deceit before Pop. And the end finds her on her way back west with Bob and Pop as companions. Scenes that are sure-fire laugh-getters are Pinto's meeting with Pop in the course of which she reaks up Mrs. Audrey's tea, Pinto and Looey wandering around lower New York asking where Pop Audrey lives, Bob's instructions to Pinto on how to act with men during which sequence he makes love to her, and society's frantic efforts to escape when Looey, filled with red-eye shoots up a lawn party.

Miss Normand is well supported by Cullen Landis as leading man and by George Nichols as Pop Audrey. Others are Edythe Chapman, Hallam Cooley and Edward Jobson.

Give it the Limit in Advertising and Exploitation

Box Office Analysis for the Exhibitor

There isn't a single doubt but that "Pinto" is going to register and register strongly with every sort of audience. Its appeal isn't limited to any class or classes. You know how even and well running the Ray pictures were that Schertzinger made for Ince. Well, he's got the same wonderful smoothness into this feature, and what with the good stuff he has put into the story in the way of comedy, he's succeeded in making a wonderfully fine picture.

Give it the limit in advertising and exploitation. The business you do on it should only be confined to the capacity of your house. Advertise it to the kids, advertise it to the old folks that like a good comedy. Play it up in every conceivable fashion for it's going to "get" any and all audiences and you won't have the smallest kick after it's all over.

The Initial Americanization Production

"THE LAND OF OPPORTUNITY"

A two reel super-feature that embodies the spirit of Lincoln-the spirit of America

A RALPH INCE PRODUCTION

with Mr. Ince as Lincoln

Produced for the Americanization Committee
Hon. Franklin K. Lane ..... Chairman
Lewis J. Selznick ..... Distribution
Adolph Zukor ..... Production
Harry Crandall ..... Exhibition
Maj. Raymond W. Pullman ..... Municipal Cooperation
William A. Brady ..... ex-officio

Distributed by Select
Distributed by Republic

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by
Eugene Walter

Direction—Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick
President

Made by National
Distributed by Select

Big Sympathetic Appeal and Thrilling Climax in Story of Circus Life

Shirley Mason in
"HER ELEPHANT MAN"
Fox

DIRECTOR ..... Scott Dunlap
AUTHOR ..... Pearl Doles Bell
SCENARIO BY .....Isabelle Johnson
CAMERAMAN .....Not credited
AS A WHOLE.....Picture dealing with circus life containing big sympathetic appeal in central character and building to thrilling climax.
STORY....Simple and obvious but well handled plot that always retains the interest through situations and characterizations.
DIRECTION.....Has developed an excellent circus atmosphere; climax when tents are destroyed in rain and wind excellently handled.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Plain and suitable
CAMERA WORK .....Effective shots particularly in climax sequence.
STAR.....Better than ever before; registers delightfully in sympathetic role.
SUPPORT.....Two principal assisting roles well acted by Albert Roscoe and Harry Todd.
EXTERIORS.....Scenes about the big-top full of real circus atmosphere.
INTERIORS ..... Ditto
DETAIL.....Some minor details of direction rather obvious but generally an air of realism pervades entire picture.
CHARACTER OF STORY.....Romance of circus girl and her "Elephant Man," an unhappily married Englishman.
LENGTH OF PRODUCTION.....About 5,000 feet

With "Her Elephant Man," William Fox has introduced an element rather original in his series of productions, for it departs altogether from any suggestion of sex or sensationalism and reveals itself as a wonderfully sympathetic story of the circus containing an atmosphere as realistic as an habitue of the big top itself could require. It is by all odds the best picture that Fox has turned out within average memory and contains an appeal that refuses to confine itself to any particular type of audience.

The plot itself is extremely simple and almost as obvious once it comes to its essentials, but throughout the interest is exceptionally well maintained because of the fine acting of the star, Shirley Mason, in a role that is sympathetic at least, and the admirable circus atmosphere with which Director Scott Dunlap has endowed the production.

The story opens in Africa where Joan, a young girl, is left with only the blacks as friends and companions when her father, a missionary, dies. She is found among the natives by Jerimy, a circus man on an animal hunt and Philip Dorset, an Englishman who discovered that his wife only cared for his money and had left her immediately after marriage. Jerimy takes Joan back to the circus and Dorset goes along as elephant man for the show.

As time goes on and Joan outgrows short dresses her love for Dorset deepens into something beyond mere childish affection. And Philip thinking of the barrier between them finally leaves the show. Blake, the heavy, tries by various means to blacken Dorset's reputation in Joan's eyes and ultimately succeeds when he tells her of the marriage. But that very night Dorset returns with the news that his wife has divorced him. A terrific hurricane and rainstorm fairly sweeps the big tents from the ground and, of course, it proves the reunion of the lovers.

The storm with the attendant commotion caused among the audience, the circus folk and the animals form a thrilling sequence. The scenes are excellently arranged with judiciously placed big shots and close-ups so that the utmost in suspense has been derived.

Albert Roscoe as Dorset and Harry Todd as Jerimy handle the principal supporting roles very well while others are Henry Herbert, Ardito Mellonino and Dorothy Lee.

Bill It Like a Circus and Business Ought to Be Big

Box Office Analysis for the Exhibitor

You know what circus day means! It means the turning out of young and old alike to see that "greatest show on earth" or whatever it's called. And "Her Elephant Man" contains most of that appeal of the real old circus with a real human story to back up the wealth of atmosphere with which it is endowed. It stands to reason then that you ought to clean up on it if you bill it and exploit it in the right manner.

Of course, there is no end to the exploitation stunts that can be applied to the advertising of a circus story. Where to stop is only a question of money. But it may be remarked here that "Her Elephant Man" surely is going to satisfy most everyone that comes to your theater. Figure out what your maximum business comes to and then make your advertising appropriation accordingly. Certainly you can't go wrong in playing "Her Elephant Man" and making a big noise about it.

Announcing

ARTHUR S. KANE PICTURES CORPORATION

452 Fifth Avenue,
at Fortieth Street
New York City.

Dramatic and Impressive Picturization of Famous Novel

Bert Lytell in
"THE RIGHT OF WAY"
Screen Classics—Metro

DIRECTOR ..... Jack Dillon
AUTHOR ..... Sir Gilbert Parker
SCENARIO BY ..... June Mathis
CAMERAMAN ..... Robert B. Kurrle
AS A WHOLE..... Highly appropriate picturization of famous novel; should score heavily particularly with better class audiences.
STORY..... Holds the interest all the way and contains a number of intense dramatic crises.
DIRECTION..... Has handled various sequences realistically.
PHOTOGRAPHY..... Generally very good
LIGHTINGS ..... Very good
CAMERA WORK..... Good shots
STAR..... Gives carefully studied and impressive characterization of difficult part.
SUPPORT..... Very good; Gibson Gowland stands out in very important role.
EXTERIORS..... Good French-Canadian village stuff for the most part.
INTERIORS ..... All appropriate
DETAIL..... Everything carefully attended to
CHARACTER OF STORY..... Awakening of agnostic through contact with lives of simple and trusting people.
LENGTH OF PRODUCTION..... About 6,800 feet

Here is a picture that is going to make a big impression on most everyone that sees it, probably scoring more heavily with the better class audiences because of the more or less improved nature of its theme. But while it contains not a little penetration into the psychology of important character's mind, there is enough thrilling physical action throughout its lengthy footage to warrant the picture receiving universal endorsement.

It opens with a particularly fine sequence in a Montreal court where Charley Steele, the brilliant, cynical, supercillious lawyer acquits one Joe Portugais of murder when all the evidence is against him. Steele is at once the pride of Montreal's society as well as the thorn in its flesh. He is one who scoffs at God, willing to be convinced but permitting no one to convince him. In addition he is a heavy drinker.

Two years after his marriage he is drawn into a brawl in a tavern on the river's edge, knocked out and thrown in the water. Joe Portugais finds him and takes him to the village of Chaudiere where he lives. After many months an operation restores Steele's mind but a paper then informs him that he is believed dead, with the stain of embezzlement on his name, and that his wife has married again.

He secures work in a tailor shop operated by a religious fanatic who is near crazed when Steele professes his doubt of God to him. That night he sears his chest with a burning cross. But it is the love of Rosalie, the rose of Chaudiere, that brings Steele to a better understanding of something infinite. His old superciliousness drops from him and he lives for a time untroubled save by the thought of his wife in Montreal. Then one night while protecting the funds of the church from thieves he is mortally wounded and died in the arms of the Cure. Before the simple villagers he has redeemed himself for his words of doubt.

The story maintains an admirable thread of interest throughout and is sustained often enough by dramatic crises of real power, namely Steele's argument in the court room, his fight in the tavern, the act of the fanatic in burning his chest with the cross and the final redemption of Steele in his fight to save the funds of the church.

Bert Lytell gives a carefully studied and impressive characterization of the difficult role of Steele. He brings out the arrogance and superciliousness of the man wonderfully well.

A Wonderful Buy for Exploitation as Well as Entertainment

Box Office Analysis for the Exhibitor

"The Right of Way" is a well known title for the reason that the novel by Sir Gilbert Parker had a wonderful sale. You ought to be able to get an unusual amount of publicity from it because editors and other influential folk can be interested in the production. Then there is Bert Lytell, a rapidly rising star. Title, author and star should create a real box office card for all better class houses.

The producers are sending the picture out with two endings. One as related above, the other concluding happily with the understanding that Steele and Rosalie finally marry. The exhibitor may chose which to use. Here again is a chance for additional publicity. Both endings might be utilized and a contest inaugurated as to which is the most fitting. All in all from the exploitation angle you have a wonderful buy here.

100% HIGH!

"One hundred per cent high, and gripping throughout," says the Cleveland Plain Dealer. "Interwoven in a subtle plot of strong dramatic force, it carries the acutest thrills of intrepid, death-defying dare-devilism."

"Here is a drama *you must see* in order to realize," declares the Los Angeles Record. See it *today*—it will astound you, and you'll realize here's your great opportunity to cash in.

CARL LAEMMLE
presents

Directed by
JACQUES
JACCARD

The GREAT AIR ROBBERY

STAGED ABOVE the CLOUDS

A MOST ASTOUNDING DRAMA OF LOVE & LOOT

featuring

LOCKLEAR
THE DAREDEVIL of the SKIES

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

JACK DEMPSEY

The Best known Man in the World, In the Colossal Box Office Attraction

DAREDEVIL JACK

(Not a prize-fight serial)

A Pathe Serial

A house-choking attraction

JACK

The
BEST KNOWN MAN IN THE WORLD, *in the*

Million Dollar Pathé Serial

"DAREDEVIL JACK"

Positively unprecedented in its business-drawing power.....

RELEASED FEB. 15th

Pathé
Distributors

dizzying in its magnitude--

DEMPSEY

JACK DEMPSEY

in the Pathé Serial

DAREDEVIL JACK

For months one man has been receiving more newspaper space than presidents and kings.

The reading public of the world has followed his doings, speculated upon his plans.

Pathé offers to you this man in a superlative serial, at a time when public interest is at a fever heat.

What can such vast publicity do for you? You know, you don't have to ask!

Get it quick! The bookings are already crowding the mails!

Released Feb. 15th

Produced by
Robert Brunton

Pathé
Distributors

Hayakawa in a Comedy-Drama that Gets Over Very Well

Sessue Hayakawa in
"THE BEGGAR PRINCE"
Haworth—Robertson-Cole

DIRECTOR ..... William Worthington
AUTHOR ..... E. Richard Schayer
SCENARIO BY ..... E. Richard Schayer
CAMERAMAN ..... Frank D. Williams
AS A WHOLE..Unusual comedy-drama that should register satisfactorily and appeal to more people than most Hayakawa subjects.
STORY.....Takes place on a mythical island and this time star doesn't have to sacrifice himself for white man or woman.
DIRECTION.....Has registered the comedy and the serious scenes with equal satisfaction.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very effective
CAMERA WORK ..... Most satisfactory
STAR.....Appears in dual role and gives highly effective performances.
SUPPORT.....Types are all mixed up but ability is commendable.
EXTERIORS ..... Good island stuff
INTERIORS .....Some realistic scenes representing palace of prince.
DETAIL.....Varying types of players rather confusing but then the locale is mythical.
CHARACTER OF STORY.....Fisherman changes places with vain prince and sets both the government and the prince aright.
LENGTH OF PRODUCTION.....About 5,100 feet

An unusual comedy-drama, very artistically mounted is presented in "The Beggar Prince," Sessue Hayakawa's latest production. It is quite different from the majority of this star's pictures for the reason that the locale of the story and the "race" that is dealt with are mythical and that the star is not called upon to pull any sacrifice stunt to bring lovers together.

Hayakawa appears as a prince of a mythical island, who is being buncoed by his courtiers into believing that he commands the tides of the sea and the eclipses of the sun and moon, while they collect enormous taxes from the people. Niki, a fisherman, is also played by Hayakawa. The prince sets eyes on Niki's girl and insists on having her for a slave. Niki, good and mad, follows her and her captors to the palace, crowns the prince with a hefty wallop when no one is looking and changes places with him.

Then, of course, Niki proceeds to inaugurate a just administration on the island while in the meantime the real prince, taking Niki's place, is learning what contentment and happiness really is. In the end Niki gives back the throne to the now reformed prince and the culmination of two romances brings the picture to a happy conclusion.

There is some very good comedy registered by Niki when he first assumes the role of the prince and there are situations scattered throughout that are good for laughs. The picture has been given an exceedingly artistic production and is delightfully photographed. The subtitles use "dost" and "thou" and "goest" and are generally flowery and if they get a few titters it won't matter. And the island sure is a mythical one. There are whites and blacks and then there is Hayakawa.

The story is well supported by Thelma Percy, Beatrice La Plante, Josef Swickard, Bert Hadley and Robert Bolder.

A Departure for Hayakawa That Should Meet With General Approval

Box Office Analysis for the Exhibitor

"The Beggar Prince" should gain a larger circulation and meet with more general approval than most of the Hayakawa pictures inasmuch as it is a radical departure from previous subjects and has nothing in it that could possibly be interpreted as propaganda for any race. The parts played by the star could just as well have been taken by any actor but stand out conspicuously owing to the fine performances rendered by Hayakawa.

In advertising it would be well to bring out this fact by informing your public that the story takes place on a mythical island and that the star appears as both the hero and the heavy. If you can also work in the nice moral the story drives home, by all means do so but be careful not to give the impression that the picture sets out to "teach a lesson."

The picture offers a good opportunity for some sort of tropical lobby decoration if this type of exploitation is gone in for. Also bring out the fact that the subject contains many moments of comedy. Hayakawa is just as good in these sequences as he is in the serious ones and his versatility shows itself to fine advantage.

Arthur F. Beck
presents

LEAH BAIRD

The Picture Girl Beautiful
in

The CAPITOL

From the notable stage success by
AUGUSTUS THOMAS
Directed by George Irving

The story of a woman who staked her honor and her all to advance and protect the man she married. The work of a powerful American playwright —tense, full-of-action; dramatically and pictorially fine. Sought at once for engagements in the best theatres and approved after being played.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

They Like "The Capitol"—And They Know Why!

BECAUSE – "we never recollect seeing Leah Baird do anything better than her strong role in 'The Capitol'," says *The Motion Picture News.*

BECAUSE—"the story is an engrossing one; logically told in action and will prove a money attraction," says *Exhibitors Herald.*

BECAUSE—"the popular appeal of this subject will draw crowds if advertised properly," says *Wid's.*

BECAUSE—"Leah Baird plays two widely different roles with brilliancy and fans will like the picture's thrills," says *Exhibitors Trade Review.*

BECAUSE—"The Capitol" had a splendidly profitable full week's engagement to heavy patronage at my Strand," says *Tom Moore*, the big Washington exhibitor.

BECAUSE—"the climax of this picture will thrill all classes of screen fans," says *Moving Picture World.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J Frank Brockliss, Inc. 729-7th Ave.

Splendid Production Qualities Obviate Shortcomings of Story

Sylvia Breamer and Robert Gordon in
"RESPECTABLE BY PROXY"
J. Stuart Blackton Prod.—Pathe

DIRECTOR ..... J. Stuart Blackton
AUTHOR ..... Florence Myott
SCENARIO BY ..... Stanley Olmsted
CAMERAMAN ..... William S. Adams
AS A WHOLE.....Technically accurate and generally well produced; needs punch to get over its action.
STORY.....Demands little sympathy for the characters and at times entirely too obvious.
DIRECTION.....Registers some clever touches and pays considerable attention to the artistic.
PHOTOGRAPHY ..... Splendid
LIGHTINGS ..... Very fine
CAMERA WORK .....Many ideal shots
STARS....Perhaps the best thing they have done in some time.
SUPPORT....Eulalie Jensen convincing in her part; old negro couple afford about the most realistic bit in this film.
EXTERIORS .....Beautiful southern atmosphere
INTERIORS.....Impress by their correctness
DETAIL.....Titles might be shortened but there are no serious errors.
CHARACTER OF STORY....Fairly original twist given to a case of switched identity.
LENGTH OF PRODUCTION.....5,540 feet

As in all his productions, J. Stuart Blackton lives up to his reputation for mastery over the ideals of technique and artistry. Throughout the production his special knack of registering the smallest bit in the most appealing and satisfactory way, is evidenced by not only his handling of the players but in the camera work, detail and particularly locations.

Miss Breamer and Mr. Gordon are more fortunate in having parts more adapted to their individual personalities than have been accorded them in some of their more recent productions. The supporting cast with but one exception has been well selected, Eulalie Jensen appearing to advantage as the "good bad" actress. Two negro characters afford a good deal of amusement and most of the human touches.

There are several beautiful shots representing a typical southern home which will impress for their accuracy not alone in exterior scenes but interior as well. Detail has been well taken care of and the night scenes are very good with the exception of one scene in which a painted drop is used.

Eulalie Jensen is on her way to accept an engagement with some insignificant stock company. On the train, Robert Gordon, a wealthy young southerner leaving home to escape an undesirable marriage, comes to Eulalie's assistance when she pretends to have lost her purse. The unsuspecting Robert falls for the scheming actress and inside of a week they are married.

A title says that a year has passed and Robert is reported among those drowned on a vessel bound for Siberia whither he was going after but three days of married life. Eulalie persuades Sylvia Breamer, the ingenue in the company, who is without funds and in poor health, to present herself to Gordon's mother as her son's widow and thereby acquire a home and a share of the southerner's fortune.

Of course hero returns and things look rather bad for a time but after two scheming relatives have their plans badly foiled, matters clear up very nicely and Robert and Sylvia are legally married. Hero's return is effectively presented by having him appear in the midst of the negro mammy's voodoo incantations during a heavy storm.

Use Blackton's Name and Trust That They Will Be Satisfied

Box Office Analysis for the Exhibitor

You will probably be willing to accept this for its technical and artistic value in spite of the fact that the story isn't very strong. It does contain some originality in its treatment but there are moments too decidedly obvious that detract from its distinction.

At one time particularly it seemed essentially unnecessary and improper at the height of a dramatic moment to turn it to comedy by having the three leading women characters pitch in to a hair pulling match. It may be that it should be taken seriously but everyone will be inclined to laugh right out at it.

You have every advantage in "Respectable by Proxy" from a production angle. Director Blackton has exercised his usual care with details and generally speaking has provided a production pleasing to look at, good photography, splendid effects and has handled the players effectively. He has incorporated some delightful bits of darkey mannerisms and human touches through the characters of the old negro couple which will be sure to please.

Weak and Mechanical Production that Never Approaches the Dramatic

Mary MacLaren in
"THE FORGED BRIDE"
Universal

DIRECTOR.....Douglas Gerrard
AUTHOR.....J. G. Hawks
SCENARIO BY.....Hal Hoadley
CAMERAMAN Not mentioned
AS A WHOLE.....Rather weak and mechanical production that never generates any real interest.
STORY.....Is built about a single idea that shows only with little force in the climax; a lot of old situations supplied to lead up to it.
DIRECTION.....Looks as if the director had had to hurry to get through with this; no good touches or imagination displayed in handling material.
PHOTOGRAPHY..... Average
LIGHTINGS .....Same
CAMERA WORK.....All straight shots
STAR.....Doesn't show much acting; just walks through her part.
SUPPORT.....Harold Miller, leading man, very poor actor; rest only average.
EXTERIORS.....A beach resort that looks like Coney or Venice labelled as the playground of the fashionable rich.
INTERIORS....Very plain and sometimes give appearance of cheapness.
DETAIL.....Some real ten, twenty, thirt' subtitles
CHARACTER OF STORY.....Forger disclaims being father of girl to save her from disgrace
LENGTH OF PRODUCTION.....About 4,990 feet

There may have been possibilities for a good picture lying in the central idea of "The Forged Bride" but certainly those concerned in its production here have failed to realize them. The climax resembles one of those human interest vaudeville acts, in which the crook, (in this case he is a forger), arranges things so that it will appear his daughter is really another man's child, thus saving her from disgrace and permitting her to go happily on her married way without any shadow hanging over her. The orchestra usually plays "Hearts and Flowers" for this.

But in the working out of it the scenarist has employed a lot of hackneyed situations to form the body of the picture while the director has showed neither taste in the production of the individual scenes nor any imaginative attempt to bring out what few high lights there were in the 'script. Even in the handling of the climax when the old forger pulls his sacrifice stunt, the action is stimulated by no dramatic feeling or suspensive interest.

After old Bill Reynolds has been sent to jail for forgery, his daughter gets a job at a "fashionable resort" selling pop and souvenirs. The resort looks like Venice or Coney Island. Here she meets Dick Van Courtland, scion of wealth. They marry and Dick takes her home to his mother who for some reason is living in the same house with Judge Farrell, who in turn for some other reason harbors one Clara Ramerez, villainess extraordinary, in his home. Clara had her cap set for Dick and does considerable chest heaving when she learns that Peggy has won him.

It is left to her to find out that Peggy's father is a jailbird. Then she accuses her of it before Dick but old Reynolds, divining what was going to happen, breaks jail and walks in at that moment with a forged letter proving that Peggy is really the judge's long lost daughter. The judge knows it's all a frame-up but for the sake of everyone's happiness says nothing.

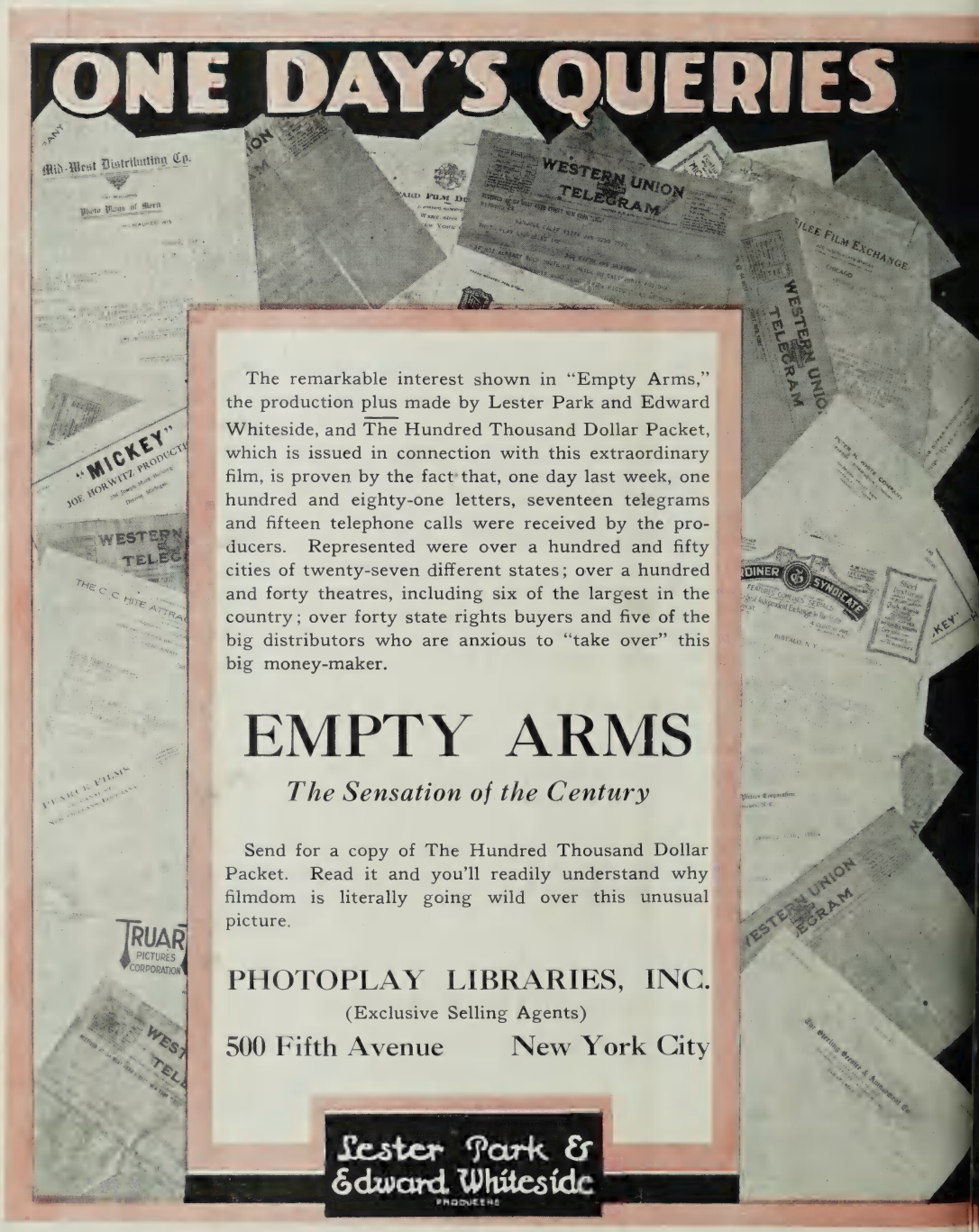
Mary MacLaren walks through her role in a listless fashion. Harold L. Miller appearing as Dick is no actor. Barney Sherry makes the role of the judge quite human while others are Dorothy Hagan and Dagmar Godowsky, villainess.

Not Much to Attract or Satisfy in This One

Box Office Analysis for the Exhibitor

There certainly isn't much to commend about this one. While the idea seems to contain possibilities those connected with its production here never grasped them and showed any real ability in developing the material in hand. As a result the picture can not fail to give the impression of weakness and flatness. More than that the director's choice of exterior settings and the rather cheap aspect of the interiors make it seem that little money was spent on it and as a result it fails to compare with the majority of the feaures produced to-day.

As a production to advertise, the climax idea and the title are the only essentials that can be played up to advantage. If you book it then use these and don't acclaim the story proper with adjectives. However, audiences educated to the average picture of the day will find this considerably below standard.



The remarkable interest shown in "Empty Arms," the production plus made by Lester Park and Edward Whiteside, and The Hundred Thousand Dollar Packet, which is issued in connection with this extraordinary film, is proven by the fact that, one day last week, one hundred and eighty-one letters, seventeen telegrams and fifteen telephone calls were received by the producers. Represented were over a hundred and fifty cities of twenty-seven different states; over a hundred and forty theatres, including six of the largest in the country; over forty state rights buyers and five of the big distributors who are anxious to "take over" this big money-maker.

EMPTY ARMS

The Sensation of the Century

Send for a copy of The Hundred Thousand Dollar Packet. Read it and you'll readily understand why filmdom is literally going wild over this unusual picture.

PHOTOPLAY LIBRARIES, INC.

(Exclusive Selling Agents)

500 Fifth Avenue New York City

Lester Park & Edward Whiteside
PRODUCERS

EMPTY ARMS

rsonally supervised
d directed.
Frank Reicher

This is BRUCE GORDON, the man whose love for Diane Summers was so great that he accepted her, and abided by her God-defying, Nature-flaunting condition until—but it's hardly fair to spoil the best story of the year!

THURSTON HALL

This is DIANE SUMMERS, the woman who, heeding the insidious whisperings of world-wise feminine friends, believers in the destructive doctrine of Birth Control and worshippers at the feet of the false goddess, Sin, defied God's Supreme Command.

GAIL KANE

This is FRANCES KINGSLEY, the woman who welcomes Motherhood even in the face of illegitimacy. She is the Magdalene of modernity, the eternal dupe, the passing plaything who becomes a paramour because the man she loves offers her nothing better. Her story will bring out the handkerchiefs—and the S. R. O. signs!

IRENE BLACKWELL

This is PHILIP DARNTON, a vicious-minded moral leper who lives for lust alone. In him is depicted the libertine of the ages, the innocence-crushing monster who moves like a gilded spider weaving inescapable webs for guileless country moths and city butterflies.

J. HERBERT FRANK

WRITTEN BY WILLARD KING BRADLEY

Business of Going All Wrong on a Good Idea

Harry Morey in
"THE BIRTH OF A SOUL"
Vitagraph

DIRECTOR ..... Edwin L. Hollywood
AUTHOR ..... Arthur Edwin Krows
SCENARIO BY ..... Arthur Edwin Krows
CAMERAMAN ..... Robert A. Stuart
AS A WHOLE..... A Cumberland mountain feudist picture that spends all its time leading up to a climax that fails to get over.
STORY..... Author has taken the climax situation from Dickens' "A Tale of Two Cities," but it loses its effect through poor treatment.
DIRECTION..... Failed to realize on the dramatic worth of the climax, nor are any forceful highlight evinced.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Same
CAMERA WORK ..... Not much skill shown in double exposure stuff.
STAR..... Registers well as possible in dual role
SUPPORT ..... Average
EXTERIORS ..... Good Kentucky mountain stuff
INTERIORS ..... Plain and appropriate
DETAIL..... Picture shows signs of being revised in cutting room; and the job wasn't clever.
CHARACTER OF STORY.... Worthless man takes hero's place and goes to death for love of girl.
LENGTH OF PRODUCTION..... About 4,650 feet

You all know the dramatic climax of Charles Dickens' "A Tale of Two Cities," when the more or less worthless fellow takes the hero's place and is killed on the guillotine, all for the love of a girl. That's a situation offering at least big dramatic possibilities. It is this situation around which they have built "The Birth of a Soul." But the parallel between Dickens' classic and the present work can go no further than that. In the process of modernization and in the author's attempt to alter the details of the climax, the dramatic bolt of the novel becomes almost unmoving and entirely unconvincing.

It looks as if the 'script furnished by the author might have contained good material for an unusual feature. But either the director or the person who cut and titled the picture have taken what measure of dramatic force and conviction out of it altogether. The body of the picture is taken up with mere building toward the climax. This is a clever but dangerous device in picture construction. If the climax is powerful and justifies all the footage leading up to it all well and good but if not the final emotion of the spectator is utter disgust at being fooled.

The locale is the familiar old Kentucky Cumberlands and an ancient feud is revived by foolish mountaineers. It so happens that two of the parties of the opposing sides, Charles Drayton and Dorothy Barlow, have married but Drayton is taken captive by the Barlows and threatened with hanging unless his uncle, the man who fired the shot that renewed the feud, is brought back dead or alive before nightfall.

Nightfall comes and the murderer is still absent and so they prepare to hang Drayton. But Philip Grey, a drink-sodden and worthless admirer of Dorothy's who bears a resemblance to Drayton takes his place that husband and wife may go away together. The climax is handled with no more sense of the dramatic than it is told here. It is not led up to expertly nor is it handled with an eye for dramatic or suspensive effect. It's all over when you're still looking for the drama.

Harry Morey gives two sincere performances but is unable to lift the picture. Jean Paige, George Cooper, Walter Lewis, Charles Eldridge and Charles Kent made up an average supporting cast.

Better Be Looking the Other Way When This One Comes Along

Box Office Analysis for the Exhibitor

Certainly Vitagraph had a good chance to show an unusual picture in "The Birth of a Soul" considering the fact that the most dramatic situation from all of Charles Dickens' works was borrowed for the occasion. But certainly again the producers have fallen down on the job and the picture stands as a mighty poor effort to derive drama out of a proven dramatic situation.

The best thing to do under the circumstances is to be looking the other way when "The Birth of a Soul" comes along. It's certainly liable to get an audience sore on you when it's all over, for the main action of the picture, slack of interest though it is, keeps promising and promising something pretty big as a climax and then when at last this sequence puts in its appearance it falls completely flat. As a consequence of all this the advertising worth of the picture which is unusual because of the origin of the climax, would probably act as a boomerang to the exhibitor.

Latest Fox Star Gets Off to Good Start in First Production

Buck Jones in
"THE LAST STRAW"
Fox

DIRECTOR .....Denison Clift
AUTHOR .....Harold Titus
SCENARIO BY.....Denison Clift
CAMERAMAN .....Vernon Walker
AS A WHOLE.....Will make a good impression as introduction for Fox's latest cowboy star.
STORY.....Holds interest nicely throughout but gets a bit confused in one sequence; particularly well suited to star.
DIRECTION.....Registered distinct originality and handled players and material in a capable manner.
PHOTOGRAPHY .....Very good
LIGHTINGS .....First rate
CAMERA WORK.....One of the features
STAR.....Gets off to a fine start in initial production; unassuming and has a personality that will win him many admirers.
SUPPORT.....Vivian Rich pleasing; western types all fine.
EXTERIORS.....Beautiful shots of western country
INTERIORS.....Up-to-date ranch home
DETAIL.....Used same interior scenes too often
CHARACTER OF STORY.....City girl gives up city ways through goodly influence of cowboy hero.
LENGTH OF PRODUCTION.....About 5,000 feet

William Fox has become his own competitor and introduced a second cowboy star in the person of Buck Jones who makes his initial bow to stardom in "The Last Straw." Taking all in all it must be conceded that the latest cowboy hero will probably meet with the approval of the picture-loving public, more especially those admirers of western photoplays.

The star's work in his first picture is confined to a straight role and although he does do some fast riding there are no hair-raising plunges from cliffs or daring riding feats. It may be that the producer is hoarding up some surprises for forthcoming productions, but at any rate Jones has personality just a little different than most of the western heroes we have had so far. There is a certain sincerity of purpose about his portrayal that will be sure to please.

A story well adapted to the star has been secured and Denison Clift has handled it satisfactorily for the most part. There are numerous beautiful shots of western country which add to a generally pleasing production.

Vivian Rich arrives in the west to live on the ranch which she has inherited. She decides to select a foreman for the place by having the men draw straws. Jones doesn't participate in the lottery because he refuses to take a chance. It happens that the last straw, and the one which he would have drawn, is the lucky one. A fellow named Hepburn is made foreman and it isn't long before hero intuitively learns that Hepburn is in league with the cattle rustlers on a neighboring ranch.

A former wealthy suitor whom Vivian turned down when she fell heir to the ranch, follows her west and is going through some cave-man manouevers when hero Buck intervenes and orders him from the house. All this time hero is gradually falling in love with Vivian and when he goes in pursuit of the rustlers she gives him a locket containing the last straw but telling him not to open it, that it would bring him good luck.

After being captured by the rustlers and left to die on the plain, Buck succeeds in getting back to Vivian and there is the usual reunion. There are several weak spots in the thread of the story and an audience may have difficulty in understanding the progress of the action. However, matters clear up as they go along and in the end it doesn't make a great deal of difference.

Get Them Acquainted With the New Cowboy Hero. They'll Like Him

Box Office Analysis for the Exhibitor

You will probably have little trouble in launching the new Fox star inasmuch as his first production gets off to a good start and his is a personality that is distinct. His work is done in a congenial manner with no display of "acting." His naturalness and adaptability in the role portrayed in "The Last Straw" should win him many friends at the start.

In introducing the latest Fox star you can safely promise a story with a real western atmosphere, minus the usual dance hall scenes and having some real pleasing romance and just enough shootin' to let you know you're out west. With the exception of one or two evidences of bad continuity you can assure them they will like the story and even the few slip-ups may get by unnoticed.

If you intend showing the future productions of this new star you will do well to give him a good send-off for his initial presentation and make enough fuss to get folks interested at the start.

Jesse L. Lasky *presents*

WALLACE REID

in

"DOUBLE SPEED"

A Paramount Artcraft Picture

Zowie!

HERE'S a roaring road race picture made up of speed thrills, love glow, laugh lilts and money—for every exhibitor that shows it.

It's a picture built for all human souls who have never been married in an automobile going at fifty miles an hour. And for all persons who believe Wallace Reid and the kind of happy stories in which he appears make the sort of entertainment this world needs right now.

And that's why it means money—for you!

By J. Stewart Woodhouse
Directed by Sam Wood
Scenario by Clara G. Kennedy

FAMOUS PLAYERS LASKY CORPORATION

Fast, Sparkling Comedy That Will Appeal to All

Constance Talmadge in
"TWO WEEKS"
First National

DIRECTOR .....Sidney A. Franklin
AUTHOR.....From Anthony Wharton's play "At the Barn."
SCENARIO .....Not credited
CAMERAMAN .....Oliver Marsh
AS A WHOLE.....Just the sort of a picture to expect from Constance Talmadge; fast sparkling comedy that will appeal to all.
STORY.....Starts off on a dramatic tangent, works up good suspense and then plunges into great comedy.
DIRECTION.....Has realized all possibilities remarkably well and maintained strong interest
PHOTOGRAPHY .....Very good
LIGHTINGS .....Commendable throughout
CAMERA WORK.....Very good
STAR.....Is usual irresistable self; plays role delightfully and with thorough appreciation.
SUPPORT.....Exceptional; Conway Tearle and George Fawcett outstanding.
EXTERIORS.....Pretty country estate stuff
INTERIORS .....Highly appropriate
DETAIL.....Some fine comedy subtitles
CHARACTER OF STORY.....Chorus girl wins love of woman-hater through peculiar series of circumstances.
LENGTH OF PRODUCTION.....About 5,998 feet

There is no series of pictures on the market to-day that is more well balanced and more certain with respect to each particular release than the Constance Talmadge light comedy series. This gay, young and highly infectious actress has been hitting on high for over a year now and she shows no signs of slowing up yet. "Two Weeks" is the latest case in point. It is an excellent light comedy that starts off with a sequence more or less surprising and gets into its comedy pace along about the second reel staying there delightfully until the conclusion.

The pep which Miss Talmadge injects into all her roles, the good stories supplied her, the fine treatment accorded them, the admirably selected supporting casts, all these have brought Miss Talmadge to the very forefront of screen entertainers. And every one of these elements is present in "Two Weeks" with the inevitable conclusion to be arrived at by the reviewer—a superb comedy.

Lillums Blair, a chorus girl, permits Clonbarry, a man-about-town to take something of a financial interest in her believing he is sincerely concerned about her future on the stage. On the way to a house party given by a theatrical manager, the beast in Clonbarry becomes apparent and Lillums runs away from him, landing at "The Barn," a country estate maintained by a novelist, a sculptor and a dramatic critic. The latter two are old men, the former a young woman-hater.

Lillums gets an invitation to stay two weeks at the barn and of course at the end of that time she has completely captured the hearts of all three of her hosts, although the novelist is, true to form, the most reticent to admit capitulation. A cleverly devised comedy climax during which Clonbarry again enters the action brings the novelist to the proposing point.

The comedy arises from situations and business naturally born of a predicament of the bachelors when Lillums enters their household and it is enriched by the excellent performances. George Fawcett in the part of the critic stands sponsor for much of it and the play between the star and Conway Tearle as the novelist brings in more. Templar Saxe as the sculptor and Reginald Mason and Tom Cameron complete the cast of principals.

Tell 'Em It's Constance Talmadge Again; Her Name Will Do the Rest

Box Office Analysis for the Exhibitor

In these days of highly publicized "brand" names it would be worth while to stop and consider the value of Constance Talmadge's name. Certain it is that all most theaters have to do is to flash her name and the crowds come a-running, sure of seeing a crackerjack of a comedy. Since Miss Talmadge started making comedies for Select it is hard to call one to mind that hasn't been worthy. Without a doubt she is the best comedienne on the screen to-day in the combined points of popularity and ability.

"Two Weeks" is going to score as have her others, and it isn't going to take much more than the display of her name to bring the crowds in. All you need to worry about is to grab it up before the other fellow gets it and then just go to it featuring every advertisement around the name of the star. Such advertisements should be light, of course, and in the present instance the title and the situation of a girl remaining two weeks in a house with three bachelors should furnish sufficient ground work for advertisements that will really attract.

Announcement

Commencing March 1st
Advertising Rates of
WID'S DAILY
will be as follows:

SUNDAY EDITION

Single Insertion - - - $100 Page
Minimum Contract Rate $ 90 Page

DAILY EDITION

Single Insertion - - - $4.00 an Inch
Minimum Contract Rate $3.00 an Inch

Rate Card Giving Complete Information on Request

Ordinary Production Given to Very Convenient Melodrama

Gladys Leslie in
"THE MIDNIGHT BRIDE"
Vitagraph

DIRECTOR.....William Humphreys
AUTHOR.....Charles Stokes Wayne
SCENARIO BY.....Sam Taylor
CAMERAMAN .....William McCoy
AS A WHOLE.....One of the very ordinary pictures that just as well might have been made four or five years ago.
STORY.....Very convenient melodrama
DIRECTION.....As ordinary as the whole picture
PHOTOGRAPHY.....Once more ordinary
LIGHTINGS .....Average
CAMERA WORK.....Plain shots
STAR.....Plays for big appeal but is only partially successful because of character of production
SUPPORT ..... Average
EXTERIORS.....Plain country and city shots
INTERIORS.....Just average
DETAIL.....A good many convenient situations
CHARACTER OF STORY.....Girl's good name endangered by sudden death of husband and conspiring adventuress.
LENGTH OF PRODUCTION.....About 4,510 feet

On the whole this Vitagraph is a very ordinary production. It presents a melodrama filled with any number of "convenient" situations, the appeal of which is confined to houses of the daily change and transient type. Certainly it isn't big league stuff.

Gladys Leslie appears as Jeanne Sterling, a country girl who goes to New York to visit her friend and finds the house locked up. In the park awaiting her train home she meets Forrest Chenoworth, a rich idler, whose money has gotten him into trouble with a lady named Jane. While drunk Forrest has taken out a marriage license with Jane but when sober had told her he never wanted to see her again.

Jeanne comes in to see Forrest again and he proposes. They are married by an alderman, a friend of Forrest's, on the license which he took out with Jane. The alderman's son, a waster, is acquainted with Jane and fills out the marriage certificate (which Forrest had conveniently said he would call for later) with her name. That night Forrest imbibes too much, falls in his room and kills himself.

The scandal appears in the papers and finally Jeanne confesses to her country sweetheart, Bob, that she was married to Forrest. He refuses to believe her. Then she insists that he accompany her to the alderman's home where she says the proof will be furnished. But the alderman's son has been on the job. He has set Jane up as Forrest's widow and helped her in her claim for part of the dead man's fortune. The license and certificate come in handy for this game.

Son has induced the alderman to refuse to recognize Jeanne should she put in an appearance, so when she shows up with Bob no one at the house admits having seen her before. This is the best sequence in the picture and ends when the alderman, finally overcome by Jeanne's plight and the realization that her good name is in jeopardy finally exposes his son's entire game.

There are 30 Reasons

WHY YOU SHOULD BOOK

"THE SCREAMING SHADOW"

Reason No. 30

Practice makes perfect and Ben Wilson has been making serials for some time. Nuf sed.

BEN WILSON PRODUCTIONS
UNIVERSAL CITY CALIF.

Released Through

HALLMARK PICTURES
130 W. 46th Street New York

Foreign Rights controlled by Apollo Trading Corp., 220 W. 48th St.

It May Get Safely Over Before a Careless Crowd

Box Office Analysis for the Exhibitor

Gladys Leslie in

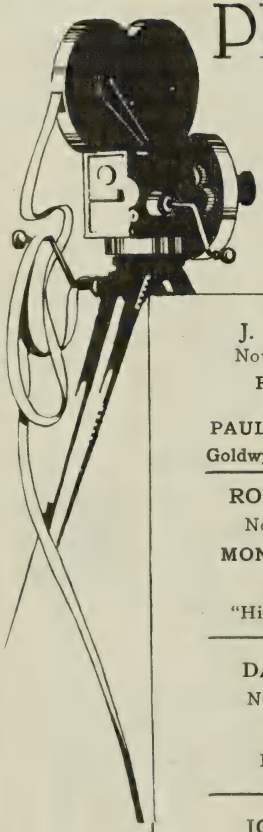
"THE MIDNIGHT BRIDE"

Vitagraph

"The Midnight Bride" stands a fair chance of getting by before a more or less careless transient audience but certainly it has no place on the screens of first run and high class neighborhood theaters. The story, besides being convenient in the extreme, is so intricate that most all the footage is taken up planting stuff and the drama, if such there was, never stood a fair chance any way.

The picture is really of the type that was produced in the days when features first came on the market, and except for the fact of the combination of players in the cast, might easily be taken as a reissue, for it bears none of the marks of progress which characterize the majority of features produced to-day.

If you play it don't make a big noise about it, for any live-wire audience is going to find it lacking in many respects.



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WID'S DAILY

Pleasing and Dramatic Production of a Real Human Story

Bessie Barriscale in
"THE LUCK OF GERALDINE LAIRD"
B. B. Prod.—Robertson-Cole

DIRECTOR ..... Edward Sloman
AUTHOR ..... Kathleen Norris
SCENARIO BY ..... Harvey Gates
CAMERAMAN ..... Eugene Gaudio
AS A WHOLE.....Pleasing, realistic and dramatic production of very fine picture material.
STORY.....Contains wonderfully real and appealing characterization and considerable dramatic action.
DIRECTION.....Has registered human side of picture exceedingly well.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Realistic
CAMERA WORK ..... Very good
STAR.....Demonstrates again that she is an actress at home in any sort of mood.
SUPPORT.....Niles Welch good opposite; William Mong in fine comedy characterization.
EXTERIORS ..... Few but appropriate
INTERIORS.....Very realistic in all sequences
DETAIL.....Picture rings true in all phases; detail exceptionally true.
CHARACTER OF STORY.....Wife wins back good but weak husband through series of "lucky" circumstances.
LENGTH OF PRODUCTION.....About 5,000 feet

True-to-life characterization and well-devised dramatic action make "The Luck of Geraldine Laird" one of the most enjoyable features seen in some time. There is nothing extravagant or startling about it but at the same time every person who sees it is going to recognize its realism and the effective manner in which the story has been told.

Geraldine Laird, though married, lives with her mother, much to the sometimes evident disgust of her husband. He would like a smaller home where he could see more of his wife and two daughters and not so much of in-laws and uninvited guests. Laird has an ambition to write plays and when Kennedy Bond, a play-broker who is visiting the village, tells him his work has merit, he decides to go to New York.

Kennedy is also something of a flirt and succeeds in creating a breach between Laird and Geraldine. Laird, finally deserts his family and refuses to answer his wife's letters when he believes himself progressing in New York. And Geraldine continues to flirt with Bond, getting a dinner from him whenever she can.

Circumstances bring Geraldine to New York and a short time afterwards she becomes the star in a musical entertainment giving a series of imitations that gained her fame at home. And later at a banquet in her honor she meets her husband again, now a confessed failure at playwrighting. Suffering his neglect deeply Geraldine in a dramatic scene denounces him before the rest of the guests and then afterwards believing that he has suffered sufficiently for his mistakes, she brings about a happy reconciliation.

The opening sequence showing scenes about the dinner table in Geraldine's home is filled with humor and real human-interest stuff. The plot runs smoothly all the way and rises to fine heights in the denunciation scene. Some fine comedy is introduced by the figures of Goldman, the theatrical producer and his son. William Mong gives a rare performance in the part of the showman.

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Box Office Analysis for the Exhibitor

Bessie Barriscale in
"THE LUCK OF GERALDINE LAIRD"
B. B. Prod.—Robertson-Cole

Here's a picture that gets into that class of films that are bound to entertain because they are so human. They had a human idea to work with in the original story and certainly they have succeeded in making it very human on the screen particularly as Miss Barriscale enacts a role with all the realism that is at her command.

Neither the title nor the star are profuse in advertising and attracting possibilities but certainly "The Luck of Geraldine Laird" deserves all the advertising that you can possibly give it for it's a picture that will score nicely with any sort of audience. When you come down to essentials it's a great entertainment picture but one which may be difficult to handle from the box office angle. But it surely deserves all you care to give it and it is also one of those pictures that, shown one day, will do an increased business the next, in all probability.

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Some Short Reels

"Taken With a Grain of Salt," Ford—Goldwyn

Salt mining, all of the processes, including the preparations for blasting, the crushing of the raw mineral, the manner in which it is brought to the surface of the earth, and numerous other bits of information about the securing of the product are depicted in this industrial reel. It measures up to the same standard, and will serve the same purpose as those that have come before.

"Religious City of Benares," Mentor

Three parts, each of them colored in splendid fashion and each of them an acceptable subject comprise this Mentor reel. "The Religious City of Benares" is the first portion although not a very unusual scenic, will hold its own because of the coloring. A North African Mohammedan harem, in which different dark skinned women are shown, takes up the footage in the second section, and closing, are shots of birds and animals of Brazil, which have been tinted, only one shade being employed in each case. This should get a fair amount of booking.

"Japanese Millinery," Mentor

What are commonly known as Panama hats of the less expensive variety, really made of paper and in Japan, are shown in the various stages of the making in the greater portion of this offering. The lack of light on the interior shots detracts from the value of the good coloring and otherwise commendable work of the production. A second part, concerning the hunting of monkeys is unusually interesting and has been colored magnificently. The unusual method of catching apes sometimes employed—the scheme of putting fruit into a calabash into which the creature thrusts its paw, and from which it cannot extricate it because it is unwilling to release the fruit has been filmed excellently and will hold attention.

"The Big Guns of Our Navy," Prizma—Republic

Combining splendid coloring with general effectiveness, this Prizma reel is sure to register on any program. Possibly it is the best thing turned out by that organization yet. Certainly, it is one of the best. The reel takes the spectator from the factory in which the metal is forged to the decks of the large battleship from which shot after shot is fired. There is where the big punch in the offering lies. Powerful and brilliant, the spectacle is one that will impress. Were it not for the coloring, this would be classed as an educational production, but in its present form, it will easily serve as entertainment.

"Topics of the Day," 39, Timely Films—Pathe

Most of the comments that make up this issue of Topics of the Day are quite clever, but the fact that there are now so many similar screen offerings apparently is serving to limit the amount of material, and the spontaneous effect of the topics is missing now and then. One quip used, about Lenine and Trotzky being shot in the "Nevsky Prospect," is quite funny, but has been used before. Other remarks are on the usual current topics such as liquor, telephone service, etc.

"The Garage," Arbuckle—Famous

Photographed and staged in fine style, the slapstick comedy bits that make up this two reel comedy will draw round after round of laughter. The star gives a most satisfactory exhibition, and there are numerous bits of business that are distinctly novel. Some of the stuff is not strictly laugh provoking matter, there being a flash of pie being tossed across the scene of action, and some water splashing material. Fortunately, however, only one pie is thrown, and the water episode is brought in so cleverly, that it will induce your audience to laugh in spite of the fact that they have seen it done before. What is especially out of the ordinary is the portion in which an automobile spins about on a turn-table. Ludicrous and laughable is the section, in which the stout comedian and his associate dash to the scene of the fire, find that they have forgotten to bring their fire hats, and hurry back for them. The grease stuff will get over and although there is nothing especially meritorious in the chase part, most of this is first rate. You can exploit it, and it will prove quite a drawing card beside any feature you may happen to be showing.

"Roarin' Dan," Universal

Ethel Shannon who plays the feminine lead in this two reel western in which Hoot Gibson has the stellar role, is a newcomer to the company and gives quite a satisfactory exhibition, as do most of the other members of the cast. What handicaps the offering is the lack of novelty in theme, for the story is much like some of the others turned out by Gibson. It possesses some comedy relief common to pictures of this type, and enough action to cause the youngsters to grow enthusiastic, but if they have been seeing Gibson's work regularly, it may not go so well.

"My Girl Suzanne," Adolph Phillip—Capital

Employing the plot of one of his musical comedies, Adolph Phillip has turned out a two reel comedy, in which he plays the star role. Jules Cronjager is credited with cranking the camera, and titles are by Tom Bret. Thematically, this meets all of the requirements. It possesses several clever situations and has a surprising conclusion. The staging of the production, however, leaves much to be desired. Technically, there are also some faults, and it is only the quality of the story material that saves it, and makes it a fair comedy.

"Elmo, the Fearless," Universal

Excitement, action and thrills are wanted in serials and some mystery thrown in always helps. Thus, judging from the manner in which it starts, is going to be a hummer. It has a rattling good scrap in a coast dive to begin with, and plots, fights, and everything else after that. There is also a mysterious character, and here, the direction seemed to slip up a trifle, for they failed to accentuate the masked figure properly, but otherwise, it has been handled well. Closing the initial episode is a wreck, coming after a fight and some excellent bits showing the boats being dashed upon the rocks.

The camera work is certainly very satisfactory, and the photography acceptable. Elmo Lincoln who is starred does some meritorious work, and so do several others in the cast. J. P. McGowan directed and Henry Arthur Gooden wrote the story. Among the players are Louise Lorraine, Ray Watson, Gordon McGregor, Frank Ellis, V. L. Barns, and others. You will satisfy a serial crowd with this, if the other episodes are anything like the first.

Short Reels

Another Mentor Scenic

Bamboo and Bruges, are dealt with in another Mentor reel which ranks with the best turned out by that organization so far. Anyone with any sort of regard for the beautiful will enthuse about it, for it is colored excellently. Various uses, and there are many of them, of bamboo in Iindo-China are pictured in the opening portion, and the waterways of Bruges, Belgium, are traveled over by the spectator in the closing part. And it is some of the best water stuff seen in scenics in a long while. If you need a colored offering of this sort, grab this. You don't have to take the trouble to look at it before booking it.

"The Whirlwind," Allgood Pictures Corp.

Considering the technical end of this and the work of the characters, the story, the action, thrills and various devices as judged by the first three episodes—the serial is likely to prove a hummer. There are a few slips, but they are of minor importance, for there is enough plot, enough of a battle between the forces of right and wrong and a sufficient amount of novelty to put this across.

Joseph A. Golden who wrote and directed the production in which Charles Hutchison plays the title role has done his work well and the star certainly deserves credit. His acrobatic exploits, his work while perched on the motorcycle and all else place him in the front rank with serial stars. And there is some good comedy relief that helps. Edith Thornton in the leading feminine role is attractive and Richard Neill looks wicked enough as the villain. In addition there are Eddy Kelly, Barbara Allen, and many others. "The Whirlwind," "Waters of Death," and "Blown Skyward" are the titles of the first three sections, all of which end so as to arouse curiosity. Although the situation closing the second is an old one, it has been screened so as to register heavily. If you play to a serial audience, it will be worth your while to see this.

"Mirrors of Nature," Famous Players

Lakes and pools, in which the beauties of nature are reflected have been screened by Burton Holmes in this scenic offering which ranks with the best turned out in a long while. There have been numerous commendable productions of this sort turned out of late but this can compare favorably with any of them. Variety is the keynote in it as far as the selection of territory is concerned, for Holmes has traveled far and wide to shoot the different portions. Presented at one of the Broadway houses the reel drew a round of applause at the finish, and a scenic must be above the ordinary to do that.

"Over the Transom," Universal

Bits of slapstick comedy make up this offering in which the work of a well-trained ape furnishes novelty. Photographed and staged excellently, the piece which was turned out by Fred Fishback has enough that is funny to put it over. The cast includes two capable comedians and the ape is the cause of a plentiful share of the laughs. Taken as a whole, it is as good as anything Fishback has done in some time.

"Over the Ocean Waves," Century—Universal

Opening with an excellent portion burlesquing a supersavage skipper of a sailing vessel, this hits a fast pace until the end, and although the early part of it is by far the best, there is a sufficient amount of good comedy material to keep it going until the very end. Charlie from the Orient is featured, and gives a satisfactory exhibition. The captain of the ship is splendid and deserves some mention, while the others do all that is expected of them. All of this is slapstick, but it's good slapstick and will get laughs even from a blase crowd.

"Mr. Outing Gets a Pipe Dream," Chester

Yellowstone Park furnished the natural settings for this scenic reel which is up to the usual Chester standard. There are shots showing most of the geysers, canyons, and other places of note or beauty or both, to be seen there. Raymond Agnel is credited with the photography and his end of the work was held up in good style. Most of the scenes included will hold the eye.

"Lightning Bryce," National—State Rights

The start of this serial was not very startling, but in the tenth episode, called "Poisoned Waters," the photography and locations chosen show more than a distinct improvement. In the following episodes, there is again a falling off in places, but the unravelling of the story will hold attention. There are several thrilling episode endings and a rattling good battle between the villain, Paul Hurst and the avenging Indian. The direction holds up in good style except in one or two spots and the members of the cast do all that is expected of them. Winding up in fine fashion, the offering maintains interest until the very finish.

"Hopping the Bells," Arrow

Hank Mann in an automobile, and Madge Kirby trying to dodge the many vehicles that make it necessary for her to step about spryly, put over some creditable scenes at the start, but after the footage in the early portion, this evolves into a series of ordinary slapstick bits, a few of which are unusual, but most of which are quite commonplace. Fred C. Windermere directed the reel, which is built on a story that did not offer many possibilities.

"Two Dollars, Please," Goldwyn

Although this has a commendable theme, they did not get as much out of it as possible. It is a considerable improvement over the most recent effort of Neal Burns and Marie Eline, the former being starred in this and the latter featured. Several bits in this are laughable and the offering as a whole, will go across in fairly convincing manner. Franklin Hall directed.

Bray Pictograph, 418, Goldwyn

Instead of the usual three parts, this Bray has two sections, the first of which is rather lengthy. It shows the Indian inhabitants of Taos, New Mexico, a tribe that lives in an old Pueblo dwelling, and is fairly interesting study, of the type seen quite frequently in travel films. "Sufficiency," a Jerry on the Job cartoon which is appended to the first part is unusually funny and finishes the reel in good style.

Short Reels

"New Screen Magazine," No. 52, Universal

Hal Hodes who edits Universal's Screen Magazine has put together some interesting bits in issue 52. The opening part is not ideal for the purpose, but the part devoted to the dramatic efforts of Japanese screen performers will get its full quota of laughs. Some footage devoted to experiments with liquid air is of merit and then there are some ridiculous answers to examination questions that for the greater part are funny. A fair reel of its sort, with the portion showing the actors from the Land of the Rising Sun the best thing in it.

"Excess Baggage," Goldwyn

One good reel could have been made out of the material used in this production, starring Mr. and Mrs. Carter de Haven, and occupying two. In drawing it out to its present length, however, much of its mirth-provoking value has been lost, and the result is a very ordinary offering. There is nothing startling about the work of the supporting cast, nor the direction. A few bits included in it will draw some laughs, but for the greater part it moves quite slowly.

This concerns a young married couple who are visited by their mothers. Trouble is caused by the sleeping problem, both members of the little family making sacrifices to please their parents, but failing in spite of their efforts. Finally hubby conceives the plan of getting his father to call both mothers away to a picnic. After they leave he confesses to his wife that it was a prearranged plan with his father, and instead of being unpleasantly surprised by the information, she admits that it could not have been managed better by herself.

"I and the Mountain," Robertson—Cole

Mountain shots, lakes, rivers, forest scenes and titles, just a few too many, make up a creditable scenic. The camera work throughout is especially deserving of mention, and the locations show excellent judgment. Most of the stuff is very pleasing.

"All Lit Up," Pathe

Outdoor scenes of merit make up the early portion of another of Snub Pollard's one reel comedies which moves along rapidly and has a good deal in it that will provoke laughter. The scene in which the artist and girl appear at the start is quite funny and there are others that are also laughable. There is a fairly clever story, and the production technically is up to the mark.

The story deals with a Dandy, played by Pollard, who after causing trouble while chasing butterflies, walks into a cafe. Previously entrusted with a baby, he has left it with a little colored newsboy. In the restaurant he receives a beating from the artist for flirting with the latter's wife. Taken by mistake to the artist's home, he is again trounced and finally, a pair of coppers take him in hand, spurred on by the mother of the child, he has deserted.

"The Black Secret," Pathe

Only the final solution to this serial is left, when episode 14, "The Hidden Way" is completed. Pearl White and Walter McGrail after getting to the "Great Secret" are captured by the enemy and once more, Wallace McCutcheon, who at times has been suspected and recently thought fatally injured, bobs up, as the German officer. The end of this finds the hero and heroine facing a firing squad. The camera work and photography are excellent throughout.

"De-light," Ford—Goldwyn

Handled in the usual manner in which this organization produces its industrial reels, this one which deals with the making of electric bulbs will prove of interest. Towards the latter part, everything is not made as clear as it might have been made, but the offering shows good treatment of the subject at hand. Most people are not very familiar with the intricacies of the making of light bulbs and will find this a source of information.

"The Flowing Road," Ford—Goldwyn

From the placid lakes of the mountains to the sea, the course of a river is pursued in "The Flowing Road." Titles are written in the first person, that is, as a river would tell its tale. Many scenic shots of merit are included in the offering, the opening part of which is somewhat more effective than that which comes later. A worth while reel all things considered, in fact, as good a thing as Ford has done recently.

"Kaintuck's Ward," Universal

Shop-worn situations, almost all of them familiar, make up this two-reel western, in which the most glaring among several faults is the lack of the unusual. The same crowd that patronizes serials will like this, for it has some pathos, and some thrills according to an ancient formula. If your crowd consists largely of the younger generation, or is not very discriminating, you can play this and it will probably get over. On the other hand, if you are in the habit of playing better pictures and have a regular fan audience, be careful.

"Elmo, the Fearless," Universal

Crashing trains have often been used to supply thrills in motion pictures, but in the second episode, the thrills that a runaway car and rapidly moving train coming towards each other afford are so well sustained that it will undoubtedly give serial fans cause to enthuse. In the fourth episode there is not as much punch but it has enough scrappy stuff to maintain a very satisfactory average. Elmo Lincoln of course is a drawing card, and this will add to his popularity, for the serial does possess action and that is what they want.

"A Sagebrush Gentleman," Universal

Charlotte Merriam and Bob Burns play the leading roles in a two-reel western directed by Edward Sowders. There is not as much action in this as there is in most offerings of this type and there is too little of the element of suspense. Anyone who has seen a fair amount of western drama will have little trouble outguessing it. The cast performs in fairly good style and that helps.

Abducted by mistake, an eastern girl in the distant land of the west is rescued by Tex Deane. At first, the girl believes Tex to be her abductor and asserts that she is married. There being no hotel in town, and the train service being curtailed because of trouble, she is forced to remain in the home of Tex. No harm comes to her, and when he rescues her after another attempted abduction, they execute a clutch.

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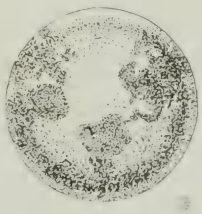

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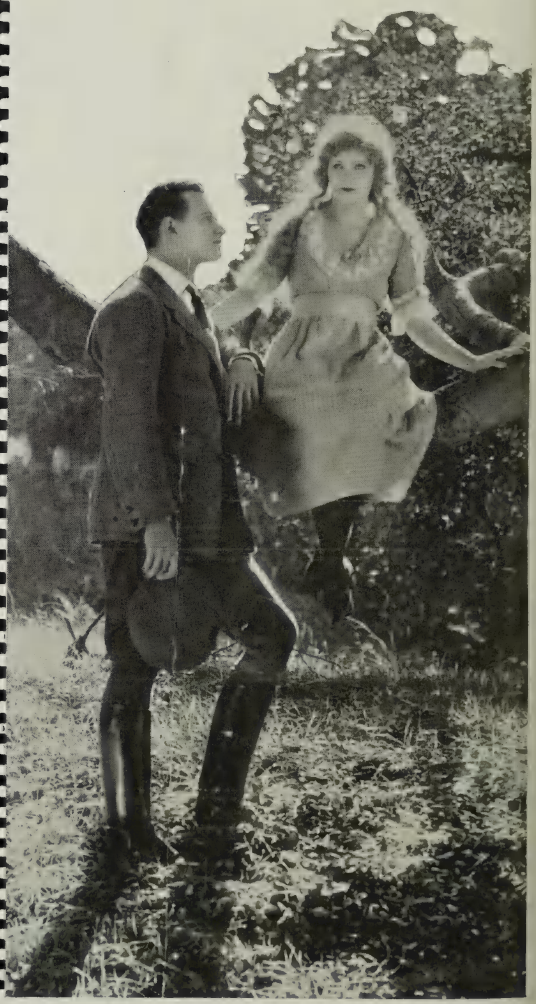

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News of the Week in Headlines

Monday

Republic Distributing to release six Lloyd Carleton productions.

Jesse D. Hampton and Robertson-Cole involved in $100,000 lawsuit over H. B. Warner.

W. H. Clune, of Los Angeles, and William Swanson, Salt Lake City, directors of National Picture Theaters.

Tuesday

Betty Compson of "Miracle Man" fame forms her own company. To make special productions.

Famous Players balance sheet as of Nov. 29, 1919, shows assets of over $36,000,000.

Reported Lord Northcliffe, famous Englishman, to enter picture production.

W. W. Hodkinson to release series of Irvin Willat productions.

Wednesday

Maurice Maeterlinck to write for Goldwyn.

Goldwyn buys Tabor Grand theater, Denver.

Important film deal believed to be reason for visit of George King of Stoll Film Co., London.

Thursday

Consolidated Films Laboratory Co. a million and a half dollar company, plans series of laboratories extending from coast to coast.

Special Pictures Corp. to produce comedies. Taken as first serious effort of Los Angeles capital to invade picture industry.

Friday

Associated Exhibitors, Inc., will probably release 26 pictures a year according to General Manager Quimby.

Hiram Abrams, United Artists, sees industry headed for straight percentage.

Thomas H. Ince coming east where important announcement will be made regarding Associated Producers.

Oklahoma managers hold annual meeting. Ban "bandit" films.

D. W. Griffith addresses Virginia legislative committee on censorship.

Saturday

Censorship defeated in Virginia.

Near blizzard in East hits deliveries of films.

Zukor pledges support of Famous Players to Nat'l Board of Review.

F. A. Gudger, Du Pont official, now vice-president of Goldwyn.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

WHETHER THE SKY IS BLUE

or RED

or YELLOW

or GREEN

On February 21

The Republic Distributing Corporation

WILL PRESENT

CHIEF WILLIAM J. FLYNN'S

"The Silkless Banknote"

VISUALIZED BY WILSON MIZNER

AT THE

CAPITOL THEATRE, NEW YORK

starting Sunday, February 22

AND EACH WEEK THEREAFTER A DIFFERENT

CHIEF FLYNN PICTURE

for

EIGHT WEEKS

Fair Entertainment Offered in Picture Based on Healing Through Faith

Peggy Hyland in
"FAITH"
Fox

DIRECTOR .....Howard M. Mitchell
AUTHOR ..... J. Anthony Roach
SCENARIO BY .....J. Anthony Roach
CAMERAMAN ..... Not credited
AS A WHOLE.....Fair picture based on the healing through Faith idea; starts off like a "Miracle Man" imitation but gets far away from it soon afterwards.
STORY.....Maintains an average amount of interest although several turns in the story are poorly developed.
DIRECTION.....Satisfactory in staging the action though no dramatic high-lights are touched.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Some very good
CAMERA WORK .....Straight shots
STAR.....If she had played in more serious vein much of action would have been more convincing.
SUPPORT ..... Average
EXTERIORS .....Some very pretty shots of sheep grazing; all are country-side exteriors.
INTERIORS ..... Suitable
DETAIL.....Scotch village atmosphere striven for very obvious.
CHARACTER OF STORY.....Untangling of complications created by crabbed Scotchman and impostors by one who heals through Faith.
LENGTH OF PRODUCTION.....About 5,000 feet

"Faith" is a picture offering a fair amount of entertainment which is centered around the healing through Faith idea. At the outset it looks as if the producers were attempting to work along the lines of "The Miracle Man" but once the main action is penetrated it gets far away from it. The picture never ascends to great dramatic heights and there are some turns in the story, such as the sudden reformation of McGregor, that fail to ring true due to the suddenness with which they have been developed. But all in all the story manages to maintain a fair degree of interest throughout.

In Scotland, Kent McGregor, a miser, who has ambitions to become connected with a noble family, lives with his niece Jean, who is in love with David, the shepherd. David's father, Adam Harden, school teacher, is also looked upon by the country folk of the village as a spiritual guide and his miraculous cures through faith have won him the love of all but McGregor.

In the city Meg Harper convinces an unsuccessful doctor, Kyle, that he can pass himself off as the long lost son of a titled Scatchman who once lived near McGregor. McGregor falls for the ruse and takes Kyle into his home, encouraging his attentions toward his niece. When Jean rebels, McGregor has David and his father cast into jail. He sets the date of the wedding of Kyle and Jean, but just before the unwilling bride reaches the alter she swoons.

Kyle and specialists from the city claim they can do nothing with her and so the now repentant McGregor summons Adam Harden who works her cure. McGregor overhears Kyle and Meg quarreling and has them arrested for the imposters that they are, while now he is only too glad to give his niece in marriage to David.

Peggy Hyland in the role of Jean would have made a better impression had she acted in a more serious mood. The rest of the cast headed by Edwin B. Tilton, Winter Hall, Parks Jones and Milla Davenport does good work.

It'll Get Over But You Don't Need to Shout About It

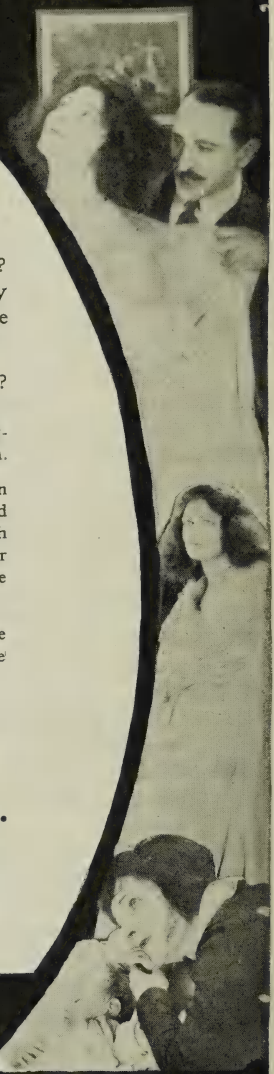
Box Office Analysis for the Exhibitor

Here's a picture that will get over averagely but doesn't warrant the exhibitor singing its praise in superlatives. It's a fairly interesting story and although there is no real show of drama in it the idea is pretty and the action should interest.

Advertising arguments and readers should be centered around the healing through Faith idea and this can be done diplomatically so as not to cast the picture in the propaganda class. There's a universal interest in this form of religion and cure now and most people will appreciate seeing it no matter what religion they hold to.

Catch lines might follow the following style: "Specialists have given her case up as hopeless but there was one who held no university degree that could cure her. Who was he?" "Do you believe in healing through Faith and Love? See 'Faith'," etc. Musical features of the program could be arranged apropos of the Scotch locale of the story.

New Edition Ready



What is the Hundred Thousand Dollar Packet anyway? Everybody in the industry is talking about it. They say that already "EMPTY ARMS" has gone over even before anybody has seen the film!

When am I going to receive my copy of the Packet? You certainly are keeping me on the anxious seat!

This is the gist of remarks made in telegrams, letters and long-distance 'phone calls we receive from all parts of North America.

We want to publicly apologize for the unfortunate condition which has made it impossible for us to fill all requests received for the Hundred Thousand Dollar Packet issued in connection with "EMPTY ARMS." The first edition was "taken up" almost over night, but the second edition is just off the press and copies are being sent to all those who have asked for them.

"EMPTY ARMS" is a great film. ..It is already the talk of the trade. It will be the most discussed film of the season from the viewpoint of the "fans."

There is something to the story—something to remember.

It is well acted, too!

PHOTOPLAY LIBRARIES Inc.

(Exclusive Selling Agents)

500 Fifth Avenue, New York City

Lester Park & Edward Whiteside

PRODUCERS

EMPTY ARMS

Starring GAIL KANE with

Thurston Hall J. Herbert Frank &

Irene Blackwell

WRITTEN BY WILLARD KING BRADLEY

EDITORIALS BY DR FRANK CRANE

PERSONALLY SUPERVISED AND DIRECTED BY

Frank Reicher

Simple Little Narrative Spoiled by Too Rigid Detail

Mary Miles Minter in
"JUDY OF ROGUES' HARBOR
Realart

DIRECTOR ..... William Desmond Taylor
AUTHOR ..... Grace Miller White
SCENARIO BY ..... Clara Beranger
CAMERAMAN .....James C. Van Trees
AS A WHOLE.....Series of incidents that happen along with slight semblance of reality; detail laid on too thick.
DIRECTION.....Paid too much attention to details of the story and hardly any to the logical development of the theme.
STORY.....From the novel by Grace Miller White; simple country girl story spoiled by attempt to modernize it.
PHOTOGRAPHY ..... Splendid
LIGHTINGS ..... Always good
CAMERA WORK .....Many pleasing shots
STAR.....All her efforts registered but direction and continued implausibilities seriously handicapped her.
SUPPORT.....Some good types but nearly all the characters were obviously overdrawn.
EXTERIORS ..... Excellent rural locations
INTERIORS ..... Appropriate
DETAIL.....Made moments of minor importance stand out too strong in comparison to the really better bits.
CHARACTER OF STORY....Vaguely appreciable degree of suffering endured by little country girl.
LENGTH OF PRODUCTION.....About 6,000 feet

In its novel form "Judy of Rogues' Harbor" might well serve as a lesson for complaining little girls who have everything but think they have nothing, for after reading about all the hardships endured by poor little Judy, they might well consider themselves not so badly off. But as for transferring the misery of Judy to the screen, especially in its exceedingly tedious and detailed form, it will scarcely meet with the entertainment desires of grown-ups.

The producer has evidently adhered religiously to the text and in addition has endeavored to modernize the action by installing a company of Bolsheviks that use considerable footage but as far as the audience is concerned, this is unnecessary and superfluous.

Miss Minter is earnest and sincere in her effort to play the little country girl who stands the cruelty of an intolerant "Grandpap" because she is loyal and good, but folks will be kept so busy at the outset with a series of character introductions and no less than four distinct sequences, that it is hard for her to command any attention.

The brutality of the aged grandfather and of Jim Shuckles is done to a degree of exaggeration and implausibility. It is hard to believe that two men so strongly willed and so physically powerful as these two are supposed to be, would stand in awe and fear when Judy confronts them with a gun.

The story of Judy is entirely too long and complicated to be gone into in detail here but a sufficient idea of it may be gotten from the fact that after five reels of suffering and hard knocks judy learns her true identity. She is the daughter of a wealthy miner who died out west leaving a fortune which is stolen by a man now Governor of the state.

Through a series of coincidences, the Governor, the old man known to Judy as her grandfather and in whose care she had been placed by the Governor, her mother who believed her child dead, and various other characters connected in a minor way, are brought together, the complications clear up, and all works out nicely with Judy and the Governor's nephew falling in love with each other.

Use the Star's Name But Be Conservative in Your Advertising

Box Office Analysis for the Exhibitor

Admirers of Mary Miles Minter will be disappointed in the way she is handicapped in her effort to play the pure and sweet little country girl. The characters portrayed by her supporting company are so overdrawn and there are so many moments so absolutely implausible that she has very little opportunity to command the attention or sympathy intended by the author.

Grace Miller White's story may have made satisfactory reading matter but it is too lacking in actual situations and too full of mere incidents to make impressive screen material. The director has used considerable footage to get over each point and given entirely too much prominence to minor details.

If you play this feature rely on the name of the star and her work in "Anne of Green Gables" to get them in, but tell them what it's about and don't be surprised if your folks kick on having propaganda handed to them in their entertainment.

SELZNICK PICTURES

ELAINE HAMMERSTEIN

in Frank Dazey and Leighton Osmun's

"THE WOMAN GAME"

Scenario by G. Marion Burton

Direction—William P. S. Earle

Made by Selznick Distributed by Select

SELZNICK PICTURES

OLIVE THOMAS
in Bradley King's
"Footlights and Shadows"
Scenario by R. Cecil Smith
Direction- John W. Noble

EUGENE O'BRIEN
in May Tully and Du Vernet Rabbell's
"His Wife's Money"
Ralph Ince Production
Scenario by R. Cecil Smith

OWEN MOORE
in Lewis Allen Browne's
"Sooner or Later"
Scenario by R. Cecil Smith
Direction-Wesley Ruggles

ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"The Imp"
Direction- Robert Ellis

Made by Selznick

Distributed by Select

Comedy By Intent But the Laughs Can Be Numbered

Owen Moore in
"PICCADILLY JIM"
Selznick—Select

DIRECTOR ..... Wesley Ruggles
AUTHOR ..... P. G. Wodehouse
SCENARIO BY .....Not credited
CAMERAMAN ..... George Peters
AS A WHOLE.....Picturization of magazine story that offered few good film possibilities; production lacks vital comedy spark.
STORY.....Hasn't much of an idea back of it and depends too much on foolishness to get it over
DIRECTION.....Director showed small comedy sense in the handling of various sequences; should have used more close-ups.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ....Too great a distance between action and camera; many comedy points lost as a consequence.
STAR.....Doesn't build up his role by skilful play, gives rather listless impression.
SUPPORT ..... Average
EXTERIORS ....A number of good New York City views.
INTERIORS..... Very good
DETAIL ....All right
CHARACTER OF STORY.....Built around idea of idle son eventually making good only he doesn't do much to show it.
LENGTH OF PRODUCTION.....About 5,000 feet

"Piccadilly Jim" is a comedy by intent but in reality illuminated only occasionally by good comedy scenes. There may have been good material in the story by P. G. Wodehouse but it certainly wasn't developed with any comedy sense during its transfer to the screen. It looks like a case of the adaptor and director having lost their eyes for comedy entirely. For here and there appear opportunities for comedy that have obviously been overlooked.

A big drawback to whatever humor there is in the film is the manner in which the camera was managed. The shots are generally too long and fail to permit the players to register comedy points when they try to. Certainly a comedy, above all other pictures, needs the trick of the closeup to help it along.

The story is a rather listless affair and without plot of any substantial consequence, attempts to get by with a lot of foolishness, only little of which registers. In fact one of the biggest laughs in the entire production comes when a fat boy's trainer lets loose on the punching bag and sends it sailing across the room to connect with the lad's face, spreading pie all over it incidentally. And when an old gag like this is the outstanding feature in an intended polite comedy it's general character can best be imagined.

What little plot there is tells of how Jim Crocker, American, is making a fool of himself in London by his various escapades. He overhears Ann Chester, his American cousin by marriage, giving her candid opinion of him and decides to go back to the U. S. A. and see if he can't make good.

He meets Ann on the boat and poses under another name. In New York he is unable to find work but at length enters his aunt's household posing as his true self to be near the girl. There is then introduced a lot of footage about Jim's intention to kidnap Ann's lazy, fat brother and a bogus Lord is also brought into the action, intent on stealing a powerful explosive that another member of the Chester "household" has invented and which proves, ultimately, to be no explosive at all.

Owen Moore might do a lot better under more tasteful comedy direction. As he appears here he is rather colorless. Zeena Keefe brings prettiness and animation to the role of Ann Chester but is unable to get very far with it. The rest of the cast is commendable.

Not Much to Talk About Offered in This Production

Box Office Analysis for the Exhibitor

"Piccadilly Jim" is somewhat disappointing. There is evident a sincere effort on the part of the producers to turn out something good but certainly the task has been beyond them.

That the adaptor and director failed to take advantage of the comedy in the original story or failed to supply their own comedy if it was lacking in the original work, is a fact that becomes more and more apparent as the picture progresses. Owen Moore, however, while cast in a light role, is fairly well known and you can play him up.

Catchlines can be used along this idea: "See how an American makes good after being dubbed 'Piccadilly Jim'."

coming—

the season's sensation

The Serial

Produced by
ROBERT BRUNTON

Pathé
Distributors

# of Amazing Opportunities

JACK DEMPSEY
IN
DAREDEVIL JACK

When a man is offered hundreds of thousands of dollars for a personal appearance of but a few minutes, what is a great serial with him as star worth to you in your theatre?

Ask yourself that, Mr. Exhibitor!

Pathé
Distributors

JACK DEMPSEY

IN THE MILLION DOLLAR SERIAL

DAREDEVIL JACK

Listen, friend;

Give the old thatch a scratch or two and think it over.

Here's a personality that many of the world's keenest showmen are bidding hundreds of thousands of dollars for, for a personal appearance of just a few minutes!

Here's a man who is the world's greatest grabber of newspaper space and you can have him in your theatre -not for a few minutes but for fifteen weeks!

And the serial he stars in is right; it's a Pathé!

How can you afford to hesitate?

The answer is you can't!

Produced by
ROBERT BRUNTON

A PATHÉ SERIAL

Another Automobile Comedy; Worthy of Its Title

Wallace Reid in
"DOUBLE SPEED"
Paramount-Artcraft

DIRECTOR ..... Sam Wood
AUTHOR ..... J. Stewart Woodhouse
SCENARIO BY .....Clara G. Kennedy
CAMERAMAN ..... Alfred Gilks
AS A WHOLE....Good breezy light comedy showing off star to advantage as comedian.
STORY.....Strikes a pretty fast pace throughout and maintains interest well through capable treatment of novel comedy idea.
DIRECTION.....Very good; seems to have derived the utmost from material provided.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Plain and good
CAMERA WORK .....Very good; automobile stuff handled evenly and advantageously.
STAR.....Is in his element here both in comedy and romantic sequences.
SUPPORT.....Wanda Hawley makes hit; great comedy between Theodore Roberts and Tully Marshall.
EXTERIORS .....Pretty country and Los Angeles stuff.
INTERIORS ..... All that could be desired
DETAIL ..... All right
CHARACTER OF STORY.....Hero, mistaken for tramp, afterwards impersonates himself and concludes the romance and plot happily.
LENGTH OF PRODUCTION.....4,144 feet

"Double Speed" is a corking good comedy and fits Wallace Reid with a role entirely suited to his capabilities as a romantic actor and a light comedian. The plot is rather thin in spots but they certainly have kept the action at double speed throughout the picture and what with the rather original story idea and the comedy-thrill provided by the automobile chase during which the lovers are married, the subject stands as one to be spoken of only in terms of praise.

The star appears as "Speed" Carr, motoring across the continent, to attend to his estate which is in charge of his uncle in Los Angeles. Camping out one night tramps are attracted to his fire and the next day when "Speed" comes to he finds his car, tent, clothes and money all gone. The climax of this sequence is good for a great big laugh as they show "Speed" stretched on his cot the only thing left him by the marauders. He doesn't discover his loss until he awakes.

"Speed" gets a lift to Los Angeles and borrows some clothes, but the bank of which his uncle is vice-president refuses to recognize him. As uncle is out of town things look black for "Speed." However he finally gets a job as chauffeur to Sallie McPherson, daughter of the president of the bank, driving his own car that the tramps had sold to her. McPherson is anxious to locate "Speed" and entertain him before his uncle returns as he is dickering with some investments with uncle that will be helped by such action.

At length when uncle is due back in town and no "Speed" has appeared, McPherson persuades the chauffeur to pose as "Speed," as his uncle hasn't seen him for many years. Thus "Speed" poses as himself, wins Sallie's love, marries her and then finally reveals his true identity.

There is some fine comedy play between Theodore Roberts and Tully Marshall, as the uncle and bank president respectively, and there are innumerable touches throughout that go to show that the fellows who made it certainly had their comedy senses about them. This is all the more praiseworthy as "Double Speed" is the first feature work of author, scenarist, director and cameraman.

Wanda Hawley appears opposite the star while others are Lucien Littlefield and Guy Oliver.

A Good Comedy That Ought To Make Good Anywhere

Box Office Analysis for the Exhibitor

This is a comedy that should please generally. It's fast, clean, full of pep and written around an original idea. While it may not measure up to "The Roaring Road" in exciting values, still the laughs come thick and fast, and all in all it fills the feature bill nicely. If you were one of the lucky ones that played "The Roaring Road," "Double Speed" ought to attract all the better. For mention that it is another "automobile, romantic comedy," similar to "The Roaring Road" will attract many of the people who enjoyed the previous release.

Reid is exceedingly popular as a comedian and in the present instance he is very well supported. Most crowds know the names of Wanda Hawley, Theodore Roberts and Tully Marshall. Use them. A good publicity angle lies in the fact that "Double Speed" is the initial feature work of director, author, scenarist and cameraman.

JESSE L. LASKY PRESENTS

BRYANT WASHBURN

IN

"THE SIX BEST CELLARS"

A Paramount-Artcraft Picture

By Holworthy Hall and Hugh Kahler—Directed by Donald Crisp—Scenario by Elmer Harris

A Corking Tale of Popping Corks

LET the land go dry if it must. Henry Carpenter's home was still popular.

But one night, at a little party, a prim and pretty darling got to — er-r-well, Henry is strictly "prohibition" now!

Wanda Hawley and Julia Faye in the Cast

This Recipe for Zippy Home Brew:

DISSOLVE one pound of sugar in a gallon of grape juice. Then go to a fruit store and—

Stop on the way and see the rest in "The Six Best Cellars." You'll laugh till you're weak!

P.S.—It has Nothing to Do with Books!

DISTILLED LAUGHTER!

If they passed a law against making people laugh, you'd get a hundred years for showing "The Six Best Cellars!" But they haven't, so you get hundreds of dollars instead.

This four-column press book advertisement is one of the "Sellers" we supply on this picture. "The Six Best Cellars" appeals to wets and drys and indifferents alike.

Play it up strong!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

Badly Handled Production With a Big Name Attached To It

Clemenceau's
"THE STRONGEST"
Fox

DIRECTOR ..... R. A. Walsh
AUTHOR ..... Georges Clemenceau
SCENARIO BY .....Not credited
CAMERAMAN ..... Ben Bail
AS A WHOLE.....Production doesn't measure up to expectations aroused by the mention of celebrated author; he made a much better Premier.
STORY.....Old stuff for the most part, not at all well developed with much important action left to subtitles to suggest.
DIRECTION....Certainly doesn't reflect any credit on Walsh who has done much better pictures than this.
PHOTOGRAPHY ....Only fair
LIGHTINGS ..... Ditto
CAMERA WORK ..... Average
LEADING PLAYERS.....Renee Adoree a beauty, brightest spot in picture; Harrison Hunter gives best performance as heavy.
SUPPORT .. Way over-acts generally or is incapable
EXTERIORS.....Very few and plain
INTERIORS.....Color combination of settings very poor; backgrounds obtrude themselves into action.
DETAIL.....Film shows poor cutting and editing; at times very hard to follow.
CHARACTER OF STORY.....Man who believed money was everything learns that love is the real power.
LENGTH OF PRODUCTION.....About 5,000 feet

All that "The Strongest" has to distinguish it from a run of very poor melodramas is the name of its author, Clemenceau, who proved himself the great war leader of France. His book, from which this is derived, may be good reading, and certainly one can't blame Clemenceau for the many faults of the picture, but they are present in abundance and the ultimate impression created by the picture is one of extreme disappointment.

In the first place the action, particularly in the early reels, skips over years and important events with confusing rapidity. A baby is born to Claire Harle, the mother dies and the infant grows into a beautiful girl, Claudia, all in the space of two or three subtitles with a few scenes thrown in for good measure. After that the action progresses without such great leaps in time, but it still is choppy and pretty hard to follow owing to the sudden ending of various sequences when seemingly incomplete.

Claudia's father, rich, is ambitious to bring a title into his family and encourages the attentions of a bogus count toward his daughter. She is in love with a young American who is encouraged by Henri, Claudia's god-father. Things come to a head when workers in Harle's factory kidnap Claudia when their demands for a raise have been refused. Henri goes to her rescue, but is shot and killed. The bogus count is revealed in his true colors by a detective, but the count's parting shot at Harle is to show him a letter proving that Claudia is really Henri's daughter. The lovers are united, but Harle returns to his mansion, a broken man.

The brightest spot in the picture is Renee Adoree, who appears as Claudia. She is an exceptionally beautiful young woman and shows promise. Of the rest of the cast Harrison Hunter as Harle is the best.

Another Case of Good Advertising Possibilities Not Backed Up

Box Office Analysis for the Exhibitor

Naturally the name of Clemenceau will attract many people to see "The Strongest," and if the exploitation is handled rightly, the picture ought to be a big winner from the standpoint of the box office. But here's another case of fine advertising possibilities not being backed up by the real goods in the entertainment line. It's pretty certain that the majority of folks are going to find the first part of the picture exceedingly hard to follow, while the latter reels evince so much choppiness that no thread of interest is very well sustained.

But what will probably be noticed more than any of the picture's faults is the acting. It is obvious that some of the sharp cutting was necessary to terminate over-drawn characterizations of many of the players. But even this method of cutting, a fault in itself, has not remedied the acting and there are many people that are going to laugh outright at the performances given in all seriousness.

Thus the exhibitor is up against the proposition of playing a picture that will probably draw big but which will be as big a disappointment to most audiences.

"It takes a mighty good screen actress to make me cry," a lot of exhibitors will say. Granted, but see Marguerite De La Motte in *"The Sagebrusher."*

"Roy Stewart's fine in big outdoor pictures, but I can't picture him being romantic." Some will say that. Well, see him in *"The Sagebrusher."*

And as for Noah Beery: This fine actor just gets your heart so soft and sentimental in *"The Sagebrusher"* that you find it hard to keep from swallowing your Adam's apple.

Benjamin B. Hampton
presents

THE SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by
EDWARD SLOMAN

With an all-star cast:

ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The fact is that all the players in this all-star cast are fine, true, real and genuine. All the big first runs are booking *"The Sagebrusher"* because it is one of the biggest heart stories of recent years. See it quickly at your branch and get immediate play dates.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

LIVE SPARKS

By CAROLINE SAYRE

Directed by ERNEST C. WARDE

"I have known three generations of Sparks," said the family lawyer, "*and Neil is the livest of the breed.*"

This is a slashing, exciting, colorful story of the oil country— full of fire, full of action; full of excitement and a lot of love.

J. Warren Kerrigan story and production standards under Robert Brunton are higher than they have ever been before.

First run houses up among the leaders are opening their screens to him. Each of his new productions has carried him farther in popularity.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

ARTHUR S. KANE
will present all of the
CHARLES RAY
FIRST NATIONAL PRODUCTIONS

ARTHUR S. KANE
PICTURES CORPORATION
452 FIFTH AVENUE
AT FORTIETH STREET
NEW YORK CITY
TELEPHONE · MURRAY HILL 6091

KANE PICTURES

Not Enough Plot to Link Comedy and Human Interest Scenes Together

Will Rogers in
"WATER, WATER EVERYWHERE"
Goldwyn

DIRECTOR .....Clarence Badger
AUTHOR.....William R. Leighton
SCENARIO BY.....Not credited
CAMERAMAN.....Marcel Le Picard
AS A WHOLE.....Shows flashes of comedy and human interest but fails to interest steadily due to failings of plot.
STORY.....Rather disconnected and episodic with no strong sustaining interest.
DIRECTION.....Doesn't show anything wonderful, but must have had a lot of handicaps to overcome.
PHOTOGRAPHY.....Very good
LIGHTINGS .....Commendable
CAMERA WORK.....Good
STAR....Registers wonderfully well in comedy and heart interest scenes but hasn't enough of them.
SUPPORT ..... Good
EXTERIORS.....Western village stuff
INTERIORS .....Appropriate
DETAIL.....Film has a lot to do with liquor question and story brings out facts pro and con
CHARACTER OF STORY.....Cowboy, refused by girl he loves, makes a man of his rival who is victim of whisky, that the girl may be happy
LENGTH OF PRODUCTION.....About 5,000 feet

"Water, Water Everywhere" is way behind the running when matched against Will Rogers' previous Goldwyn picture "Jubilo." That the producers have endeavored to make a picture of a similar type to that successful release is quite evident in the treatment accorded various scenes and in the character portrayed by the star, but "Water, Water Everywhere" fails to maintain the interest in any sort of a connected fashion due to an episodic plot, if such it may be called. There are flashes of comedy here and there and some nice human interest sequences but on the whole the picture will be found lacking because of the absence of sustaining fundamentals.

Will Rogers appears as Billy Fortune, a cowboy, in love with Hope Beecher, daughter of a pioneer of the old west. She, however, favors Dr. Ben Morgan, Billy's best friend, an unfortunate victim of drink. Thus this plot thread centers about Billy's ultimately successful efforts to make a man of his rival that the girl he loves may be happy.

Rather loosely connected with this line of action is the comedy evolved from the efforts of the women of the western town to make the place dry. There is one excellent comedy sequence showing Billy "sparking" Fay Bittinger, leader of the drys, in an effort to win her over to the wet side. Fay has had four husbands and is on the lookout for another. The scenes are splendidly played by Rogers and Lillian Langdon.

And still another plot thread concerns one Lyman Jennings Jordan, the imported leader of the drys, and Hope's young sister. Jordan turns out to be a hypocrite and they catch him receiving a shipment of whisky marked as books. Later he attacks the girl and Billy pulls the rescue stunt.

While the affair between Hope, Billy and the doctor is emphasized slightly above the other lines of action, it does not bear sufficient weight to dominate the picture. And as the dry-wet comedy is not tied up to it very well the production shows as rather disconnected and episodic.

Rogers gives of his best in his few opportunities and receives commendable support from Irene Rich, Wade Boteler, Rowland Lee, Marguerite Livingston, Lydia Yeamans Titus and Miss Langdon.

It's a Good Puller But Doesn't Give Proportionate Satisfaction

Box Office Analysis for the Exhibitor

This certainly is a very fine picture from the box office angle and it will very likely pull big crowds owing to the general timeliness of its title and the fact that "Jubilo," the star's previous release scored so heavily. And given a congenial crowd an exhibitor will hardly receive any very strenuous kicks on it.

On the other hand "Water, Water Everywhere" is one of those pictures that will send an audience away a bit dissatisfied, because of the defects as regards the plot mentioned above. They may not be able to put their fingers on the wrong spots but at the same time the feeling of unfilled expectations will be there.

That the picture has a certain degree of merit is not to be denied and Rogers will doubtless make an impression. An exhibitor won't damage his reputation for meritorious photoplays by showing it and at the same time he won't improve it to any great extent.

"A Day of Days — A Night of Nights"

Says Mgr. Hart

"A day of days, a night of nights in the annals of show business! 'The Great Air Robbery' from its very opening kept the ushers straining their eyes for empty seats to put the patrons in, and best of all, every person who saw the picture said 'SOME PICTURE'!"

Harry Hart, Mgr.,
Princess Theatre,
Feb. 2, 1920 Milwaukee, Wis.

Carl Laemmle offers

"The GREAT AIR ROBBERY"

Featuring LOCKLEAR
The daredevil of the Skies

Directed by
Jacques Jaccard

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Sure-Fire Situations and Wonderful Subtitles Put This Over

Douglas MacLean and Doris May in
"WHAT IS YOUR HUSBAND DOING?"
Thomas H. Ince Prod.—Paramount-Artcraft

DIRECTOR ..... Lloyd Ingraham
AUTHOR ..... George V. Hobart
SCENARIO BY ..... R. Cecil Smith
CAMERAMAN ..... Charles Stumar
AS A WHOLE..... Should get over big with metropolitan audiences and generally gay crowds.
STORY..... Pretty slow in starting but derives some sure-fire comedy from general mixup of three husbands and as many wives.
DIRECTION..... Has handled main comedy sequences very capably.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Realistic
CAMERA WORK ..... Some very effective shots
STARS..... Register very satisfactorily although not with same force as in first release.
SUPPORT..... Includes Walter Hiers who gets a number of laughs.
EXTERIORS ..... Very few
INTERIORS ..... Always fitting
DETAIL..... Some excellent illustrated and animated subtitles which together with clever wording get easily as many laughs as action.
CHARACTER OF STORY..... Straight-laced may object some as majority of comedy is derived from heroine's jag.
LENGTH OF PRODUCTION..... 4,692 feet

Thomas H. Ince has scored again with his two young stars, Douglas MacLean and Doris May, and "What's Your Husband Doing?" a picturization of the George Hobart stage farce, registers some of the surest light comedy laughs seen since "Twenty-Three and a Half Hours' Leave," and registers them in bunches.

The comedy is too complicated to relate here in detail. Suffice it to say that the main comedy action takes place at a perfectly respectable road-house where Beatrice Ridley has hid herself to ascertain just what her husband does there every night. Beatrice is accompanied by her lawyer, Widgast, and Widgast's partner, Pidgeon, is with Ridley who is selling out his holdings in the place. To make matters a little more complicated both Mrs. Widgast and Mrs. Pidgeon are present for certain reasons.

Here are ingredients for a real comedy situation and Hobart certainly found a lot of laughs in it. These have been communicated to the screen in excellent style and the road-house sequence is one long series of real comedy moments. Much of the humor is derived from the efforts of Widgast and his partner to dispose of Beatrice who has imbibed too freely. These scenes touch the high lights of the comedy and are amplified by comedy subtitles.

There is another good comedy sequence in the court room on the morning after when Widgast and Pidgeon sit in judgment of their wives and the bewildered Ridley. The scenes are speeded up pretty well and are not allowed to take on the aspect of an anti-climax which they easily might.

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It's a Knock-Out All Right, But One Sequence is Tricky

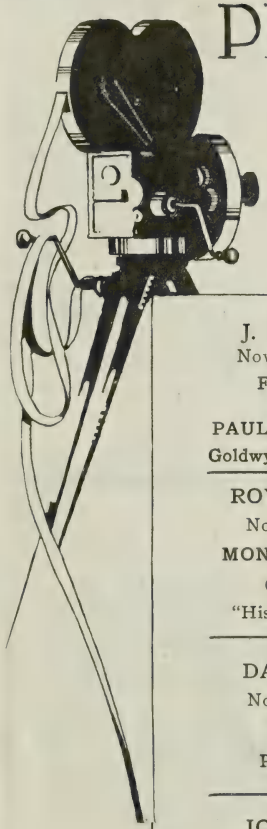
Box Office Analysis for the Exhibitor

Douglas MacLean and Doris May in
"WHAT IS YOUR HUSBAND DOING"
Thomas H. Ince Prod.—Paramount-Artcraft

Naturally the question uppermost in every exhibitor's mind who played "Twenty-Three and a Half Hours' Leave" is, does "What's Your Husband Doing?" attain the same high mark. The answer to this is a "no"—with reservations. The former picture was unlimited in its appeal. It contained no scene that could possibly offend the most saintly.

Before audiences considered as metropolitan and cosmopolitan, it will probably score just as big as did the previous release of MacLean and May. For barring a sluggish introductory sequence it sure brings the laughs thick and fast and it get over wonderfully well because your expectations are never disappointed.

If you play to a crowd not liable to take offense at the heroine's jag, then, "What's Your Husband Doing?" is another sure one.



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With
VIOLA DANA

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Current Release
"THE SILVER HORDE"

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WILLIAM C. DeMILLE
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"The Tree of Life"

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"The Virgin of Stamboul"
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CURRENT RELEASES

EQUITY PICTURES CORP.

Release Date			Length Reels	Reviewed
	Eyes of Youth (Clara Kimball Young)		7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Dec.	7	An Adventure in Hearts (Robert Warwick)	5	———
Dec.	7	Victory (Tourneur)	5	12/7/19
Dec.	7	More Deadly Than the Male (Ethel Clayton)	5	12/14/19
Dec.	14	The Cinema Murder (Cosmopolitan)	5	———
Dec.	14	Behind the Door (Ince Special)	5	1/4/20
Dec.	21	His Wife's Friend (Dorothy Dalton)	5	———
Dec.	21	Hawthorne of the U. S. A. (Wallace Reid)	5	11/30/19
Dec.	21	A Girl Named Mary (Marguerite Clark)	5	———
Dec.	28	Wanted—A Husband (Billie Burke)	5	12/21/19
Dec.	28	Red Hot Dollars (Charles Ray)	5	1/4/20
Dec.	28	Everywoman (Super-Special)	5	12/21/19
Jan.	4	The Woman in the Suitcase (Enid Bennett)		1/18/20
Jan.	4	Too Much Johnson (Bryant Washburn)		———
Jan.	4	The Thirteenth Commandment (Ethel Clayton)	5	———
Jan.	11	Sand (William S. Hart)	5	———
Jan.	11	On With the Dance (Special)	5	———
Jan.	18	Mary Ellen Comes to Town (Dorothy Gish)	5	———
Jan.	18	Huckleberry Finn (Special)	5	———
Jan.	18	The Tree of Knowledge (Robert Warwick)	5	1/18/20
Jan.	25	What's Your Husband Doing? (Douglas MacLean-Doris May)	5	———
Jan.	25	Dangerous Hours (Ince Super)	5	———

FIRST NATIONAL

The Thunderbolt (Katherine MacDonald)	5	11/23/19
Virtuous Vamp (Constance Talmadge)	5	11/30/19
Mind the Paint Girl (Anita Stewart)	6	11/30/19
Heart O' the Hills (Mary Pickford)	6	12/7/19
The Beauty Market (Katherine MacDonald)	6	———
In Wrong (Jack Pickford)	5	12/28/19
In Old Kentucky (Anita Stewart)	5	12/21/19
A Day's Pleasure (Charlie Chaplin)	2	12/14/19
The Greatest Question (D. W. Griffith's Pro	5	1/4/20
A Daughter of Two Worlds (Norma Talmadge)	5	1/11/20
The Inferior Sex (Mildred Harris Chaplin)	5	———
The Turning Point (Katherine MacDonald)	5	———
The River's End (Marshall Neilan Prod.)	5	———

FOX FILM CORP.

William Farnum Series

Wings of the Morning	6	12/7/19
Heart Strings		1/4/20
The Adventurer		———

Tom Mix Series

The Feud	5	———
The Cyclone		1/18/20
The Daredevil	5	———

Theda Bara Series

La Belle Russe	6	9/21/19
Lure of Ambition	6	11/16/19

Fox Entertainments

The Winning Stroke (George Walsh	5	———
Eastward Ho (William Russell)	5	11/23/19
Thieves (Gladys Brockwell)	5	11/2/19
The Devil's Riddle (Gladys Brockwell)	5	———
The Lincoln Highwayman (Wm. Russell)	5	———
The Shark (George Walsh)	5	1/11/20
Shod With Fire (William Russell)	5	———
Flames of the Flesh (Gladys Brockwell)	5	12/28/19
The Square Shooter (Buck Jones)	5	———
Tin Pan Alley (Ray & Fair)	5	———
Her Elephant Man (Shirley Mason)	5	———
The Hell Ship (Madlaine Traverse)	5	———

GOLDWYN DISTRIBUTING CORP.

Star Series Productions

Upstairs (Mabel Normand)	5	8/31/19
Heartsease (Tom Moore)	5	9/14/19
The Girl From Outside (Rex Beach)	7	8/24/19
The World and Its Woman (Geraldine Farrar)	7	9/21/19
Lord and Lady Algy (Tom Moore)	6	9/7/19
Strictly Confidential (Madge Kennedy)	5	10/12/19
Bonds of Love (Pauline Frederick)	5	———
Almost a Husband (Will Rogers)	5	10/19/19
Jinx (Mabel Normand)	5	9/28/19
The Gay Lord Quex (Tom Moore)	5	12/21/19
Jubilo (Will Rogers)	5	12/14/19
The Loves of Letty (Pauline Frederick)	5	———
Flames of the Desert (Geraldine Farrar)	7	11/9/19
Toby's Bow	5	———
The Cup of Fury (Rupert Hughes)	5	———

Bennison Star Series

High Pockets	5	———
A Misfit Earl	5	———

HALLMARK PICTURES CORP.

A Dangerous Affair (Herbert Rawlinson)	5	———
Wit Wins (Florence Billings)	5	———
Love, Honor and ? (Stuart Holmes- Ellen Cassidy)	5	———
The Phantom Honeymoon (Margaret Marsh)	6	———
The Heart of a Gypsy (Florence Billings)	5	12/7/19
A Woman's Experience (Mary Boland)		———

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.

The Westerners	7	8/10/19
The Sagebrusher	7	1/4/20

Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner

Desert Gold	7	11/16/19
The Desert of Wheat	6	———

J. Parker Read, Jr., Productions

Sahara (Louise Glaum)	7	3/23/19
The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19

Deitrich-Beck, Inc.

The Bandbox (Doris Kenyon)	6	11/30/19
The Harvest Moon (Doris Kenyon)	6	———

Artco Productions

As a Man Thinks (Leah Baird)	5	4/20/19
The Volcano (Leah Baird)	6	8/17/19
The Capitol (Leah Baird)	6	12/21/19
Cynnthia-on-the-Minnute (Leah Baird)		———

Robert Brunton Productions

A White Man's Chance (J. Warren Kerrigan)	5	4/20/19
The Joyous Liar (J. Warren Kerrigan)	5	12/14/19
The Lord Loves the Irish (J. Warren Kerrigan)	5	———

National—Billie Rhodes Productions

The Blue Bonnet (Billie Rhodes)	6	8/31/19

METRO PICTURES CORP.

Nazimova Productions

The Red Lantern	7	5/4/19
The Brat	7	9/14/19
Stronger Than Death	6	1/18/20

Screen Classics, Inc. (Specials)

Lombardi, Ltd. (Bert Lytell)	6	9/28/19
Please Get Married (Viola Dana)	6	11/9/19
Fair and Warmer (May Allison)	6	10/19/19
Should a Woman Tell (Alice Lake)	6	12/28/19
The Walk-Offs (May Allison)	6	———
The Willow Tree (Viola Dana)	6	1/11/20
The Right of Way (Bert Lytell)	6	———
The Best of Luck (Drury Lane Melodrama)	6	———

PATHE EXCHANGE, INC.

Release Date		Length Reels	Reviewed
Dec. 7	Brothers Divided (Frank Keenan)	5	1/4/20
Dec. 14	The A-B-C of Love (Mae Murray)	6	12/14/19
Dec. 21	The Prince and Betty (Wm. Desmond)	5	12/14/19
Jan. 4	My Husbands's Other Wife (Sylvia Breamer)	6	———
Jan. 11	Fighting Cressy (Blanche Sweet)	6	12/14/19
Jan. 18	Other Men's Shoes (Edgar Lewis)	5	1/18/20

American Film Co., Inc.

	Yvonne From Paris (Mary Miles Minter)	5	7/6/19
	The Tiger Lily (Margarita Fisher)	5	7/20/19
	This Hero Stuff (William Russell)	5	7/27/19
	Eve in Exile (Charlotte Walker)	7	12/14/19
	The Valley of Tomorrow (Wm. Russell)	5	1/18/20

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19

ROBERTSON-COLE

Specials

	The Open Door	6	10/19/19
	The Broken Butterfly	6	10/26/19
	The Beloved Cheater	5	11/16/19

SUPERIOR PICTURES

December Releases

	Seeing It Through (Brentwood Prod.)	5	———
	Beckoning Roads (Bessie Barriscale)	5	12/28/19
	The Tong Man (Sessue Hayakawa)	5	12/14/19

January Releases

	Haunting Shadows (H. B. Warner)	5	1/18/20
	The Third Generation (Brentwood)	5	———
	The Beggar Prince (Sessue Hayakawa)	5	———
	The Luck of Geraldine Laird (Bessie Barriscale)	5	———

SELZNICK PICTURES

Distributed Through Select Exchanges

	The Woman God Sent (Zena Keefe)	5	———
	Footlights and Shadows (Olive Thomas)	5	———
	The Imp (Elsie Janis)	5	———
	Sooner or Later (Owen Moore)	5	———
	His Wife's Money (Eugene O'Brien)	5	———
	Greater Than Fame (Elaine Hammerstein)	5	1/18/20
	The Broken Melody (Eugene O'Brien)	5	12/28/19
	Out Yonder (Olive Thomas)	5	———
	A Regular Girl (Elsie Janis)	5	11/30/19
	Piccadilly Jim (Owen Moore)	5	———
	The Glorious Lady (Olive Thomas)	5	11/9/19
	Sealed Hearts (Eugene O'Brien)	5	———
	The Country Cousin (Elaine Hammerstein)	5	12/14/19

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19
	A Scream in the Night (Special Cast)	6	10/26/19
	Faith of the Strong (Mitchell Lewis)	6	9/21/19
	The Isle of Conquest (Norma Talmadge)	6	11/9/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	———
	Just a Wife (Special Cast)	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
	Girl of the Sea (Williamson Sub. Prod.)	6	———
	The Amazing Woman (Ruth Clifford)	5	———
	The Blue Pearl (Edith Hallor)	5	———
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19

KINOGRAMS

Release Date		Length Reels	Reviewed
	Every Tuesday and Saturday.		

UNITED ARTISTS' CORP.

Dec. 2	When the Clouds Roll By (Fairbanks)		1/4/20

UNITED PICTURE THEATERS

	Her Game (Florence Reed)	5	———
	The Eternal Mother (Florence Reed)		———
	The Corsican Brothers (Dustin Farnum)		12/28/19

UNIVERSAL FILM MFG. CO.

Jewel Features

	Paid in Advance (Dorothy Phillips)	6	11/16/19
	The Right to Happiness (Dorothy Phillips)	8	8/24/19
	Blind Husbands (Eric Stroheim)	7	10/19/19

Universal Features

	The Woman Under Cover (Fritzi Brunette)	5	9/14/19
	The Sundown Trail (Monroe Salisbury)	6	9/21/19
	Common Property (Robt. Anderson-Nell Craig)	6	———
	Loot (Ora Carew)	6	———
	Bonnie, Bonnie Lassie (Mary MacLaren)	6	———
	The Brute Breaker (Frank Mayo)	6	11/23/19
	The Rider of the Law (Harry Carey)	6	10/12/19
	The Trembling Hour (Helen Eddy)	6	10/19/19
	His Divorced Wife (Monroe Salisbury)	5	11/9/19
	Under Suspicion (Forrest Stanley-Ora Carew)	5	11/23/19
	Lasca (Edith Roberts-Frank Mayo)	5	11/23/19
	A Gun Fighting Gentleman (Harry Carey)	6	11/30/19
	The Pointing Finger (Mary MacLaren)	5	12/7/19

VITAGRAPH

	In Honor's Web (Harry Morey)	5	11/9/19
	A Fighting Colleen (Bessie Love)	5	11/16/19
	The Black Gate (Earle Williams)	5	———
	The Combat (Anita Stewart)	5	———
	The Golden Shower (Gladys Leslie)	5	———
	The Tower of Jewels (Corinne Griffith)	5	1/11/20
	The Darkest Hour (Harry Morey)	5	———
	Pegeen (Bessie Love)	5	———
	When a Man Loves (Earle Williams)	5	1/18/20
	The Sins of the Mothers (Anita Stewart)	5	———
	The Midnight Bride (Gladys Leslie)	5	———
	Human Collateral (Corinne Griffith)	5	———
	The Birth of a Soul (Harry Morey)	5	———

Special Productions

	The Winchester Woman (Alice Joyce)	6	11/16/19
	The Climbers (Corinne Griffith)	6	11/9/19
	The Vengeance of Durant (Alice Joyce)	6	———
	Slaves of Pride (Alice Joyce)	6	1/18/20

SHORT REEL RELEASES

Frohman Amusement Co.

January Releases

	Gemini Ambrose (Mack Swain)	1	———
	All Wrong Ambrose (Mack Swain)	1	———
	The Heart of Texas (Texas Guinan)	2	———
	Spirit of Cabin Mine (Texas Guinan)	2	———

C. L. Chester

January Releases

	No Coma in Acoma	1	———
	The People in White	1	———
	The Simple Life	1	———
	Mr. Outing Gets a Pipe Dream	1	———

FAMOUS PLAYERS

January Releases

	A Lady's Tailor (Sennett)	2	———
	After the Circus (Briggs)	1	———
	Push Car Trails in Formosa (Burton Holmes)	1	———

February Releases

COMEDIES

	Ten Dollars or Ten Days (Mack Sennett)	2
	Hoodooed (De Havens)	2

Release Date		Length Reels	Reviewed

BURTON HOLMES TRAVEL SERIES

Belgium Smiles Again		1
Filming Ferocious Foremosans		1
Parisian Faces and Figures		1
Oriental College Boys and Co-eds		1
The Yankee Watch on the Rhine		1

PARAMOUNT MAGAZINE

Famous Women in Worlds Work		1
Museum Mysteries		1
The Lure of Fashion		1
On the Job With Grandpa		1
Growth of the North American Continent		1

UNIVERSAL

January Releases
SERIALS

Great Radium Mystery 13 to 16	each	2
Lion Man, 2 to 5	each	2

COMEDIES

Sweet Patootie (Lyons-Moran)		1
Adam and Eve a la Mode		2
Some Shimmiers (Lyons-Moran)		1
A Baby Doll Bandit		2
Naughty Lions and Wild Men		2
The Sweet Dry and Dry (Lyons-Moran)		2
All for the Dough Bag		2

WESTERNS

The Jay Bird (Hoot Gibson)		2
West Is Best (Hoot Gibson)		2

February Releases
SERIALS

Great Radium Mystery, 17 and 18 (Finish)	each	2
The Lion Man, 6, 7, 8, 9	each	2
Elmo, the Fearless, 1, 2, 3	each	2

COMEDIES

Ain't Nature Wonderful (Lyons-Moran)		1
Over the Ocean Wave		2
Non-Skid Love (Lyons-Moran)		1
Good Little Brownie		2
Old Clothes for New (Lyons-Moran)		1
The Bull Thrower		2
New Screen Magazine, Nos. 51, 52, 53, 54	each	1

WESTERNS

The Prospector's Vengeance		2
Kaintuck's Ward		2
A Sagebrush Gentleman		2

CAPITAL

January Releases

A Man's Creed (Neal Hart)		2
The Wilderness Man (Neal Hart)		2
My Girl Suzzanne		2
Bandit's Gold (Al Jennings)		2
An Outlaw's Alibi (Al Jennings)		2

February Releases

Boss of the Flying H (Neal Hart)		2
The Run Aways (Neal Hart)		2
When Outlaws Meet (Al Jennings)		2
Bandit's Heart (Al Jennings)		2
Screen Follies, 1 and 2	each	1
Oh Louise (Adolph Phillip)		2

PATHE

January Releases

Reviews 32 to 35		1

COMEDIES

From Hand to Mouth (Harold Lloyd) (released late in Dec.)		2
Why Go Home (Snub Pollard)		1
Slippery Slickers (Snub Pollard)		1
The Dippy Dentist (Snub Pollard)		1

SERIALS

Black Secret, 8 to 12 (Pearl White)	each	2
The Adventures of Ruth (Ruth Roland)	each	2
Topics of the Day, 36 to 39	each	1

February Releases
SERIALS

Adventures of Ruth (Ruth Roland) 6, 7, 8, 9	each	2
The Black Secret (Pearl White and Walter McGrail) 13, 14, 15, 16	each	2
Topics of the Day, 40, 41, 42, 43	each	1

Release Date		Length Reels	Reviewed

COMEDIES

All Lit Up (Snub Pollard)		1
Getting His Goat (Snub Pollard)		1
Waltz Me Around (Snub Pollard)		1

HALL ROOM BOY COMEDIES

January Releases

Wrong Again		2
Neck and Neck		2

February Releases

Passing the Buck		2
Can You Beat It		2

VITAGRAPH

January Releases
O. HENRY STORIES

The Church With an Overshot Wheel		2
While the Auto Waits		2

BIG V COMEDIES

Throbs and Thrills		2
Dames and Dentists		2

SERIALS

The Invisible Hand (Antonio Moreno), 5 to 6	each	2

February Releases
O. HENRY STORIES

Telamachus Friend		2
The Dream		2

BIG V COMEDIES

Pipe Dreams and Prizes (Harry Mann)		2
Knights and Knighties (Montgomery and Rock)		2

SERIAL

The Invisible Hand (Antonio Moreno) 7, 8, 9, 10	each	2

GOLDWYN

January Releases

Bray Pictographs, 419, 420, 421, 422	each	1

FORD EDUCATIONAL WEEKLY

January Releases

Eventide		1
Bubbles		1
Just Kids		1
Taken With a Grain of Salt		1

CAPITOL COMEDIES

The Sure Cure (Mr. and Mrs. Carter DeHaven)		2
Two Dollars Please		2

February Releases

Excess Baggage (Mr. and Mrs. Carter De Haven)		2
One Dollar Down (Neal Burns)		2
Bray Pictographs, 423, 424, 402	each	1
Ford Educationals, F186, F187, F188, F189	each	1

FOX

January Releases
MUTT AND JEFF ANIMATED CARTOONS

He Ain't Done Right by Our Nell		1
On Strike		1
Shaking the Shimmy		1
The Rum Runners		1

SUNSHINE COMEDIES

Chicken a la Cabaret		2
Hungry Lions and Tender Hearts		2

February Releases
SUNSHINE COMEDIES

Sheriff Nell's Comeback		2
Her Naughty Wind		2
Her Private Husband		2

MUTT AND JEFF ANIMATED CARTOONS

The Plumbers		1
"I'm Ringing Your Party"		1
Fishing		1
Dead-Eye Jeff		1
The Sour Violin		1

REPUBLIC PICTURES

February Releases
Selznick Enterprises (Lewis)

Wm. J. Flynn Series (Herbert Rawlinson)		2
Judge Browne Series		2
Twelve Chaplin Reissues		2

KINOGRAMS
Every Tuesday and Saturday

FILM SPECIALS

JOLLY COMEDIES

The Close Shave (Ben Turpin)		2
Hubby's Mistake (Gertrude Selby)		1
Pardon Me (Gertrude Selby)		2
Girls Will Be Girls (Leo White)		1

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin)		3
The Champion (Charles Chaplin)		2
Work (Charles Chaplin)		2
By the Sea (Charles Chaplin)		2

Propaganda Preachment and Not Entertainment

Thomas H. Ince presents
"DANGEROUS HOURS"
Ince-Paramount

DIRECTOR ..... Fred Niblo
SUPERVISED BY ..... Thomas H. Ince
AUTHOR ..... Donn Byrne
SCENARIO BY ..... C. Gardner Sullivan
CAMERAMAN ..... George Barnes
As a Whole..... Casts entertainment to the winds and spends six reels on anti-Bolshevik preachment.
Story..... Not a story; plants the Russian radicals and their red flag in America.
DIRECTION..... Effective in its mission to point out the dangers of Bolshevism.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... All very clear
CAMERA WORK ..... Distinctly good
PLAYERS..... Lloyd Hughes not wholly convincing as a "visionary"; types well chosen.
EXTERIORS ..... Suitable
INTERIORS..... Many representing hotbeds of anarchy.
DETAIL..... Spectacular bits effective; titles aim to thrill by words of patriotic elequence.
CHARACTER OF STORY..... Youthful radical sees the fallacy of Bolshevik government and swears allegiance to his country.
LENGTH OF PRODUCTION ..... 5,571 feet

Now that the war is over and there isn't any excuse for producing pictures dealing with recruiting, Liberty Bonds or other phases of the war, the Bolshevik movement is coming in for more than its share of notoriety by means of the screen, the idea evidently being to show how wrong and irrational are the views of those woolly-headed, black bearded folks and to point out the danger of the seed if sowed on American soil.

All this has been vividly and realistically told in Thomas H. Ince's adaptation of Donn Byrne's Saturday Evening Post Story, "A Prodigal in Utopia." The picture, as far as production is concerned has been well done and gets over is "anti" idea with decision and unusual realism. In fact a flash back depicting the work of the disturbers in the Russian revolution, the destruction they wrought and their vile maltreatment and so-called "nationalization" of women in several scenes are rather offensive.

"Dangerous Hours" cannot be classed as entertainment for it is strictly propaganda. It would be unfair to the public to call it anything else. And it would seem to be a trifle too delicate a subject to deal with just at the present time when this form of government is actually in power in Russia.

The opening scenes show Paterson, N. J. during a silk mill strike, Lloyd Hughes reared in a quiet New England seaport town, is shown as the head of a band of idealists who swear to aid the strikers and to devote themselves to "the cause."

The only human bit is in connection with the self-appointed saviour's aged father who does not know his son's business in the city, and Barbara Castleton who manages the factory left her by her father and who was Lloyd's childhood sweetheart.

A sure 'nough "Bull" named Blotchi, arrives from Russia and adds fuel to the flame with his "superb" oratory and descriptions of injustice of governments. Barbara's men are forced to quit work in the sympathetic strike and Lloyd's band decide to make their first blow in the little Massachusetts village.

While Barbara is pleading with Lloyd to see the fallacy of his idea, two others of the conspirators arrive. Lloyd steps into an adjoining room and when he hears them place a price of $5,000 as a settlement, he begins to realize his mistake and in an effort to prevent his followers from carrying out their plans to destroy the factory Lloyd is seriously wounded.

The factory is bombed and Barbara injured but after the horror has subsided and Lloyd makes a dramatic avowal of his allegiance to his country, there is the expected reunion.

You Know What Your Folks Want and You Know What This Is

Box Office Analysis for the Exhibitor

It is perhaps a matter to be decided by personal opinion. Do you believe propaganda presented to the public by means of the moving picture screen effectively delivers its message or do you believe it fails to make the impression which the effort and expense should justify?

One thing is certain, however. And that is propaganda material does not come under the heading of, and should not be misrepresented as entertainment. Excruciating tortures and the ideals of certain peoples in such strenuous form are of no interest to a person looking for cheer or forgetfulness through the medium of the screen.

Some Short Reels

"Daredevil Jack," Brunton—Pathe

Displaying the famous punch that won him the world's heavyweight championship, Jack Dempsey makes his bow before the motion picture fans in Pathe's newest serial. And how he does bowl them over, left and right! Time and time again he makes his way into the rendezvous of the various villains and on each occasion, he catapults himself into their midst, sends them merrily into the land of twittering birdies and rescues this fair maiden or that.

The story is ideal for the purpose. It possesses an element of mystery at the beginning to arouse interest, has clever complications and affords the star an opportunity to impress the fans. Technically it is up to the mark, the work of the cameraman being worthy of praise. The cast is capable and Dempsey is an imposing figure.

One may find in the second episode of the offering a slip. It winds up with the start of a football game, as the hero is about to boot the pig-skin, containing a deadly explosive in the air. To begin with, the plan is hardly possible, and then the departure of the referee as the contest is about to start leaves a flaw. Of course, the average serial patron will overlook it, for the beginning of a football game is always an impressive spectacle and has been filmed well here.

In penning the story, they saw to it that there would be two sets of evil-doers working toward the same end, but conflicting. And Dempsey, the college football star fights them both, single handed.

Robert Brunton who produced this certainly made the best of his opportunity. Frederic Chapin and Harry O. Hoyt wrote the story, Jack Cunningham furnished the scenario and W. S. Van Dyke directed. No cameraman is credited in the press book, but he also did his bit well.

Jack Dempsey will undoubtedly prove a drawing card, and since there is hardly any danger of anyone annexing his title for a good long while you will be wise to use this.

"The Night of the Dub," Paramount

This two-reel comedy featuring Ernest Truex is one of the most humanly funny that has been seen since the pictures in which the late Sidney Drew and his wife appeared. A welcome relief from slapstick, it puts forth a novel and clever plot in a highly laughable style and contains the sort of stuff that will appeal to all the 'brows, high and low, in creation. The main situation hinges about Truex's unintentional act in getting his employer, a Wall Street power, in a hole. He and his friends have purchased seats for a certain show on the very night that the Harvard alumni have attempted to buy out the entire house. When Truex arrives at the theater his employer attempts first to bully the tickets away from him but the little fellow, kissing his job good-bye, bargains with his boss for box seats for another show, taxis and a supper at Delmonico's before he sacrifices his coupons. The next morning he expects to be fired but instead is invited to the inside office by his boss who appreciates his nerve. Albert Payson Terhune, the noted magazine writer, is responsible for this bundle of laughs and it was most capably directed by John Joseph Harvey.

"Getting His Goat," Pathe

Nothing or at any rate, very little, that Snub Pollard has not done in his recent pictures is to be found in this one reeler. It has a fair-sized amount of creditable comedy business and just a suggestion of a story. The staging and screening of the affair has been done in the usual suitable manner employed in releases of this series. Most of the affair centers about Pollard's efforts to transport a goat home, and his experiences on the way. A colored youngster who has appeared in almost all of these comedies gives his usually good performance and the star works zealously enough.

"The Lost City," Selig—State Rights

Distinctly novel, finely photographed, staged remarkably well and generally appealing to the eye, this serial will beyond doubt prove a money maker. Unfortunately, it had to be judged by the seventh, eighth and ninth episodes, which made it rather difficult for the reviewer, but if the other parts of the offering are anything like those witnessed, the production merits all of the praise it can be given.

Juanita Hansen, starred in the picture, together with George Chesbro, who runs a close second to her in importance, is appealing at all times and Frank Clark also does well. The affair is generally elaborate and rich in sets, costumes and all else. Technically it is up to the desired standard and as far as the direction and story are concerned, little is lacking. Small matters may be overlooked. What places this above many other serials is the unusual spectacles the animals afford. Lions, tigers, jaguars, an elephant and others wander about and go through various stunts in a manner that will give the followers of this type of drama cause for enthusiasm. Grab it before others get ahead of you.

Pathe Review, No. 37

Scenes of Bassaco, Portugal, colored, the making of lenses, a portion devoted to 17 year locusts, the manner in which water power is used in France to melt steel and a dance of ancient Egypt, portrayed by Desiree Lubovska comprise this Pathe Review. It has been photographed in unusually good style throughout and the various parts of it are fairly clever. It ranks a bit above the average screen magazine.

"Passing the Buck," Hall Room Boy Comedies

Realism is lacking at times in this Hall Room Boy two reeler, but it has enough comedy business and situations that are novel to put it over. This time, the Hall Room Boys, Percy and Ferdie, are despatched by the owner of the store in which they are employed to hunt down a band persists in buying various articles with counterfeit bills. The passers of the fake greenbacks are four in number, two men and two women, and the boys disguised as girls attempt to bring them to justice. Some chase stuff and slapstick comedy results. As usual, there is something "different" at the finish, and the generally satisfactory average maintained will cause merriment.

"Balsing Over the Bounding Blue," Chester

Balsas, queer reed sailing vessels used in parts of South America, are depicted in this Chester travel reel. Much of the material deals with some of the ruins about Tiahuanaco, and about 100 feet are devoted to peculiar headwear. Although Balsas are shown in various stages of making, very much of the reel does not show them floating on the briny, as the aliterative appellation causes one to expect. Titled by Katherine Hilliker in her usual clever manner, and photographed by W. O. Runcie, the offering is a worthy one of its kind and should find room on more than a few bills. It is certainly out of the ordinary.

"The Rum Runners," Fox

Another Mutt and Jeff cartoon which has some clever material, but means nothing in particular and will depend on its different parts to provoke mirth, rather than upon any coherence of plot, or story to put it over. It does not rank with the best of these offerings, by any means, but will probably receive some booking. Shows the inseparable duo fishing and discovering some sort of a submarine liquor establishment, where much of the action takes place.

Short Reels

"He Ain't Done Right by Our Nell," Fox

Not only is the title of this Fox Mutt and Jeff cartoon good for a hearty laugh, but most of the material included in the reel is of the sort that will make most any audience roll with mirth. Some folks may object to one or two bits in it, but few will be able to restrain the natural laughter that it will cause. There are any number of comedy bits in the production that are of merit. The portion during which the weeping of the audience floods the orchestra pit, the slides and applause, and other sections will meet with approval. Basically, the plot is not new, but the manner in which it is presented puts it in the hit class.

Screenics, No. 2, Chester

Elks, or as one of the titles explains, what should properly be called Wapiti deer, appear in goodly numbers in the opening section of this second issue of the Chester Screenics. Following the first part, is a set of titles making up a sort of tale by Ellis Parker Butler, who wrote the well-known "Pigs Is Pigs." Butler's remarks impress on one the idea that it is advantageous to capitalize his adversity, which is just his way of telling folks to make the best of everything. It's an optimistic tale with several laughs.

"The Simple Life," Chester

Suggested by the title of this is the idea that it is going to deal with the back to nature idea, but instead, it takes the spectator to South America—to the Andes Mountains where the people still live in a primitive manner. It shows the old way of weaving used, the slow and tedious process of making several large jugs, and the grass huts of the people. Closing is a portion devoted to a celebration in one of the cities, and the festival is rather peculiar. Commendable.

"The Prospector's Vengeance," Universal

This is just what its title suggests—a western melodrama of the old kind. Reeves Eason directed, and together with Henry Murray wrote the scenario. In producing the two-reeler, several characters who are appearing in "The Moon Riders," the Universal serial, play prominent roles, among them being George Field, villain extraordinary, and Mildred Moore. There is a certain crowd that likes this sort of stuff, that will sob at the shop-worn situations it includes, and will exult when the hero gets his revenge, choking the bandit chief to death, after sending the posse on the wrong trail.

"Blind Chance," Universal

Two more reels of the old melodramatic sort that they used to bill as features in the days of long ago, but which will be booked only in the small houses today. Few situations if any that are at all out of the ordinary are to be found in the piece which has one scrap that may make them hold their breaths, but which everyone will outguess if he has seen films before.

"Women and Animals in Algeria," Educational

Hand-colored productions appear to be much in demand at present, and Educational has turned out another selected from what it calls its Library de Luxe. It deals with Algerian women and animals (they put the two together even in the title) and for the greater part has been colored acceptably. As usual, the faces have been left as originally photographed most of the time, but the various types shown, and they include one or two shots of men, are interesting, as are those of the monkeys, and other animals. There is also a good bit showing the Chiffa River tumbling over some rocks.

"The Bedouins of Moab," Educational

Educational has an unusually interesting travel reel in "The Bedouins of Moab," which has been titled in fine style, and which should prove of interest because of the Oriental craze which has not yet died down. The wandering Bedouin tribes of the Holy Land, are dealt with in this subject, which includes many intimate scenes of the people, among which are a class studying the Koran, a sword dance of an unusual nature, for the swain who touches the heel of the girl wins her hand, the sacrifice of a sheep and the traders near the walls of Jerusalem.

"On Strike," Fox

Following the course so common now, Mutt and Jeff decide to go on strike in this Fox animated cartoon. Observing the ease and comfort of their creator, Bud Fisher (the reel includes several shots of the caricaturist), they decide to turn out their own production, which is a fizzle, and the failure of which causes them to return to the fold. The idea is novel and the offering should fit in on any program.

"Hungry Lions and Tender Hearts," Fox

In this Fox Sunshine two-reeler, there is not as much of the riotous as usual, and not much of a plot. It does, however, possess numerous incidents that serve to provoke laughter and will get it across in fine shape. The portion devoted to the efforts of Jack Cooper to play golf has some unusually funny stuff, the bit showing Cooper holing the pellet with a cue being a clever one. And there is much more that is up to the mark, especially in the part devoted to the lions. Booking this will add a creditable slapstick comedy to your bill.

"Monte Carlo," Prizma—Republic

Monte Carlo, world-famous gambling resort, and its famous suicide rock, whence jump the despondent mortals whose fortunes have been ruined because of a fascination for the roulette wheel or cards, suggests a scene of revelry, but in this reel, all is quite calm and peaceful. It is just an ordinary scenic of a small town and is not quite as meritorious as some of the other recent Prizma releases.

"Elmo, the Fearless," Universal

Parts of episodes 6, 7 and 8 of this serial may look just a bit stagey, and it is true that much is left to the credulity of the audience, but for excitement and suspense this is in a class with the best of serials. In episode 6 there is a novel sort of scrap under the surface of the ocean. Just how Elmo escapes is not explained, but the punch is in evidence and they'll take his rescue for granted. Torture devices of various sorts in a cleverly improvised den make up a large portion of the following episode and there is a finely filmed wreck when an automobile and locomotive traveling at a high rate of speed meet.

"The Coolie," Prizma—Republic

Lowly and despised, the Chinese Coolie, who labors from dawn to dusk for a few yen (whatever those are worth in American currency) has been filmed in this Prizma reel. Harold E. Horton who manipulated the camera has his troubles getting the material, and at times, apparently, encountered difficulties as far as securing proper lighting, was concerned. The closing shot, showing a parade of ricksha men, displaying their fantastic symbols and attired in the extravagantly colored garments of the Orient, is quite effective. A commendable reel.

THE STORY OF A MASTER MIND

Studio
Grantwood, N. J.

Copyright 1919

Cost of Production
$500,000.00

THE PHOTOPLAY DE LUXE

Entitled

Ten Parts "Determination" Ten Parts

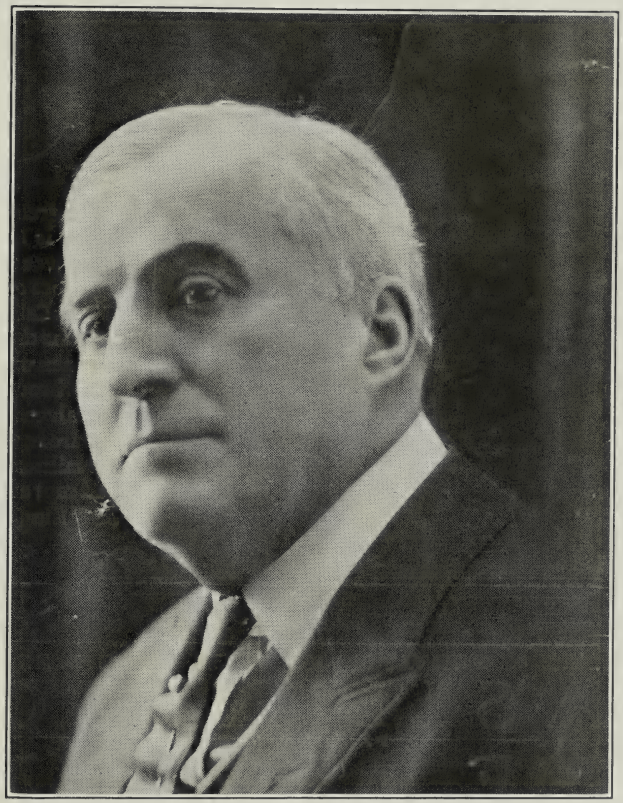
TALK OF THE UNIVERSE

SHOWIN

- Scotland Yard Activity
- Whitechapel Rabble Characters
- Chinese Dope Den
- Women of the Street
- Dive Scene
- The Fagin School
- The Fence
- The Great Bank Robbery
- The Good Samaritan
- The Master Mind of Crooks

Cast—All Star

Lt. B. W. Maynard, the "Flying Parson," under contract.



Capt. F. F. STOLL, Author

SHOWING

- The International Sport
- The International Beauty
- Four International Sporting Events
  - The Horse Race
  - The Auto Race
  - The Aviation Meet
  - The Boxing Contest
- The Great Gambling Scene
- The Mission of Humanity

Cast—All Star

TOD SLOAN,
Premier Jockey of the World, under contract.

TALK OF THE UNIVERSE

Unanimous Opinions: The Greatest Human Interest Story Ever Written

Estimated Time for Production Eight Months

Producers: UNITED STATES PHOTOPLAY CORPORATION

WASHINGTON, D. C.

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BASIL KING'S

FAMOUS STORY

THE STREET CALLED STRAIGHT

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XI, NO. 45 Sunday, February 15, 1920 Price 25 Cents

ADOLPH ZUKOR *presents*

Elsie Ferguson

in

"HIS HOUSE IN ORDER"

A

Paramount Artcraft Picture

You can set your house in order with this great drawing card. You can make it pay big returns for it is a picture of wonderful people-pulling power.

Sir Arthur Wing Pinero's wonderful play.

Directed by Hugh Ford, who has surpassed even his splendid work in "The Woman Thou Gavest Me."

And Elsie Ferguson as the second wife who loved the gay life of Paris!

A picture for all women, and all men who marry them. That means a picture for *your* theatre.

By Sir Arthur Pinero

Direction and Scenario by
HUGH FORD

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Paramount Pictures

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Broader in its emotional appeal, richer in stirring dramatic situations than any picture in which

MARY MILES MINTER

Directed by WILLIAM D. TAYLOR

has heretofore appeared, and affording to the star wonderful opportunities for demonstration of her versatility,

"Judy of Rogues' Harbor"

Clara Beranger's adaptation of Grace Miller White's novel

is offered to exhibitors in the belief that both from box office and entertainment viewpoints it will prove the most gratifying Mary Miles Minter production yet released.

If you ran "Anne of Green Gables" three days, you will want "Judy of Rogues' Harbor" for a week!

REALART
PICTURES CORPORATION
469 FIFTH AVE. NEW YORK

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XI. No. 45 Sunday, February 15, 1920 Price 25c.

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News of the Week in Headlines

Monday

Famous Players will not release 130 features promised when season opened.

San Francisco Chinese societies refused injunction against "Tong Man."

41 million in Lux Products Corp. new film company.

Tuesday

North Dakota exhibitors organize.

P. A. Powers says American producers must sell abroad regardless of exchange or foreign producers will step in.

Eastern producers plan new serial combine.

Wednesday

Navy wants 20,000 reels.

Carle E. Carlton reciving bids for screen rights to "Irene."

Black New England Theaters, Inc., ten million dollar organization.

Thursday

South Carolina committee votes down proposed censorship bill.

Mary Pickford to tour world.

John C. Flinn promoted to executive position in Famous Players.

Friday

Union labor selling stock for Union theater in Seattle.

Mayflower Photoplay interests reported in New England theater deal.

Saturday

Metro to build studio in East. Also to enlarge Coast plant.

Thomas H. Ince and Marshal Neilan making first trip East since formation of Associated Producers.

A. H. Blank, Blank Enterprises, denies selling control to Goldwyn, "or anybody."

Samuel Goldwyn issues statement denying Goldwyn, in their theater operations, are bucking exhibitors. Says only wants a home for his product.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Dramatic and Inspiring Picturization of a Great American Play

Lionel Barrymore in
"THE COPPERHEAD"
Paramount-Artcraft

DIRECTOR ..... Charles Maigne
AUTHOR.....Play by Augustus Thomas from story by Frederick Landis.
SCENARIO BY ..... Charles Maigne
CAMERAMAN ..... Faxon M. Dean
AS A WHOLE Dramatic and inspiring picturization of one of greatest American plays.
STORY.....Remarkable for its unusualness and the great dramatic crises it creates through its dealing with realities.
DIRECTION.....Maigne has done a big job in a big way.
PHOTOGRAPHY ..... Very good
LIGHTINGS .....Mostly straight stuff and realistic
CAMERA WORK ..... Fine
STAR.....Seems to live his part always but never shows he is acting.
SUPPORT.....Embraces many capable players all of which work excellently.
EXTERIORS.....Street settings of Civil and Mexican war times show the utmost care.
INTERIORS ..... Ditto
DETAIL.....They certainly had a hundred chances to go wrong in this but never slipped.
CHARACTER OF STORY.....Sacrifice of patriot in posing as traitor to his country at behest of President Lincoln.
LENGTH OF PRODUCTION..... 6,351 feet

Ring up your F. P. exchange. Don't let 'em give you a busy wire and get "The Copperhead" written across your books for double or triple your usual time. For here's a picture that's going to dig way deep under their skins.

"The Copperhad" was a great play, some asserted it was the great American play. Its story is told on the screen simply and directly and touches the heights of drama again and again as tragedy after tragedy descends on the being of poor Milt Shanks who played traitor to his country at the behest of his President, Abraham Lincoln.

He wanted to fight for the Union in its hour of need even as he had wanted to fight in the Mexican war before. But the very moment that he would enlist he was summoned to Washington by his old townsman. He returned to Millville, sullen and changed. He refused to join the northern forces recruiting in the town. He watched his son go off behind the flag in silence. Later he was captured while attempting to smuggle horses over into the confederate lines but released from life imprisonment because of the heroism of his son.

But his son was mortally wounded and died cursing him, his wife passed on breathing that he was "unclean" and so Milt lived on a broken man until the beginning of the twentieth century when the happiness of his young granddaughter was menaced because of his silence. And then that the father of the man she loved, a veteran of the war, might give his consent he told of Lincoln's request that he play the part of a spy in the war, to live for his country instead of to die for it, a task a thousand times as hard.

You know all the way through the picture of the situation confronting Milt Shanks. It is harder to face than cannon. And Milt Shanks as interpreted by Lionel Barrymore will live as one of the screen's greatest characters. Mr. Barrymore expresses wonders with his eyes and the slightest movement of his facial muscles. He registers the quiet and at first calm but then racking suffering of the Illinois farmer with successive touches of mastery.

He is supported well by such players as Doris Rankin, William Carlton, Frank Joyner, Arthur Rankin, Richard Carlyl, Anne Cornwall and N. Schroell.

Speaking of Americanization: Here's the Goods and Then Some

Box Office Analysis for the Exhibitor

"The Copperhead" proves that the best propaganda is entertainment. Bury your idea of Americanism deep in an entertainment and it will be more potent than it would be on the surface. "The Copperhead" is by no means propaganda but everyone who sees it is going to be a better American for it. And they're going to revel in it!

There are many unusual channels of exploitation open to the exhibitors who play "The Copperhead" and the picture offers material to cover all those channels. Its source, its star, its topic, its drama, these are elements regarding which much may be said. Again its notable cast and the care evinced in caring for historic details. A chance to spread on publicity and advertising is offered and praise be "The Copperhead" is there with the real dramatic goods to back up all the superlatives you use in describing it. Go to it and make money.

Without Being a World Beater This Is the Best Made Picture from Selznick to Date

Olive Thomas in
"FOOTLIGHTS AND SHADOWS"
Selznick—Select

DIRECTOR .....John W. Noble
AUTHOR .....Josephine Miller
SCENARIO BY.....R. Cecil Smith
CAMERAMAN .....Jack Brown
AS A WHOLE.....Generally interesting romance of Broadway dancer; shows as the best produced picture Selznick has turned out.
STORY.....Not strong by any means but maintains steady interest throughout.
DIRECTION .....Average
PHOTOGRAPHY .....Average
LIGHTINGS.....Meet requirements without showing anything extraordinary.
CAMERA WORK..... Good
STAR.....Gives satisfactory performance while her prettiness will certainly attract.
SUPPORT .....Average
EXTERIORS.....Plain city shots
INTERIORS.....Good including big roof garden scene.
DETAIL.....All right except for useless silhouette of star undressing.
CHARACTER OF STORY.....Plain romance in a Broadway setting.
LENGTH OF PRODUCTION.....About 5,000 feet

"Footlights and Shadows" is the best done Selznick picture that has been releasd and while it contains no strong dramatic moments in the romance of Broadway that it presents, it is generally interesting throughout, well put together and attractive by reason of the star who shows to her best advantage.

Gloria Dawn is a dancer on a roof garden. One night a strange man unlocks the door of her apartment and enters, collapsing immediately thereafter. From his vague mumblings Gloria learns that he is an explorer. She keeps him in her home and nurses him back to health. A deep romance springs up between them and this causes Gloria to break her engagement with Peter Shaw, the owner of the roof show whom she had eccepted merely because a marriage with him meant wealth.

After breaking her engagement she returns to find the explorer gone. Back at his club it is shown that O'Farrel, the explorer, suffers temporary lapses of memory owing to the contracting of jungle fever on his last expedition. He now remembers his past but knows not where to seek Gloria, the girl of his heart. He takes to liquor and one night lands at the roof garden where he insults Gloria.

Later a fire breaks out and Gloria rescues O'Farrel from the panic-stricken mob. Subsequently he goes to her home (which, by the way, was once tenanted by him), encounters Shaw pulling the usual villainous stunt, throws him out and tenders himself to Gloria in apology.

Not substantial stuff by any means but it is treated in good taste with but few exceptions, the scenario runs smoothly and the action is illuminated occasionally by interesting scenes on the roof garden showing Gloria rendering her dance specialties. The fire scenes are handled pretty well although the devices employed in bids for thrills are rather obvious.

Olive Thomas registers satisfactorily in the stellar role and her beauty is sure to atract. Ivo Watson as Shaw is acceptable while the supporting cast, never prominent save in the case of the hero, is competent.

Get Your People in: They'll Hardly Be Disappointed

Box Office Analysis for the Exhibitor

It's merely a case of how much you care to promote just a satisfactory production along exploitation lines that confronts you in "Footlights and Shadows." The picture is worth advertising, for it's worth showing, and as a consequence the only problem is how far you want to go and along what lines.

The picture offers good advertising possibilities. Mention of the star and the fact that she appears in the role of a dancer on Broadway are advertising assets, particularly the latter, inasmuch as your people will realize that Miss Thomas is appearing in her element.

Catch lines and readers written around the trick by which heroine and hero becomes acquainted will prove attractive. Something on this order is suggested: "How had he come into possession of a key to her apartment? Why had he come tumbling in while all the city slept? Was this the beginning of the romance that her old Mammy had predicted? See 'Footlight and Shadows.'"

SELZNICK PICTURES

Lewis J. Selznick
presents

OLIVE THOMAS
in Bradley King's
"FOOTLIGHTS and SHADOWS"
DIRECTION - JOHN W. NOBLE
Scenario by R. Cecil Smith

EUGENE O'BRIEN
in May Tully and DuVernet Rabbell's
"HIS WIFE'S MONEY"
RALPH INCE PRODUCTION
Scenario by R. Cecil Smith

ELAINE HAMMERSTEIN
in Frank Dazey and Leighton Osmun's
"THE WOMAN GAME"
Scenario by G. Marion Burton
DIRECTION - WILLIAM P.S. EARLE

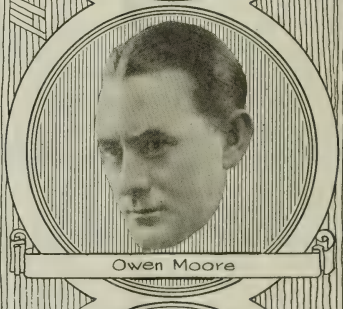
OWEN MOORE
in Lewis Allen Browne's
"SOONER or LATER"
Scenario by R. Cecil Smith
DIRECTION - WESLEY RUGGLES

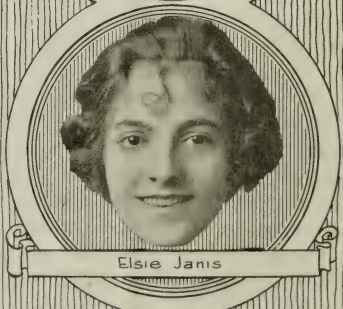
ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"THE IMP"
DIRECTION - ROBERT ELLIS

Olive Thomas

Eugene O'Brien

Elaine Hammerstein


Owen Moore


Elsie Janis

Distributed by Select

Keenan in a Part Which Is a Departure from His Usual Portrayal

Frank Keenan in
"SMOLDERING EMBERS"
Frank Keenan Prod.—Pathe

DIRECTOR .....Frank Keenan
AUTHOR .....Kate Corbaley
SCENARIO BY.....Dorothy Yost
CAMERAMAN .....Robert Newhart
AS A WHOLE.....Gives the star the center of the stage throughout the production; not unusually strong but will hold interest.
STORY.....Shows the love and devotion that remains in the heart of a man broken in spirit
DIRECTION.....Put in some unnecessary bits for the purpose of getting in human touches.
PHOTOGRAPHY .....Good
LIGHTINGS .....Average
CAMERA WORK..... Usual stuff
STAR.....Plays the part of a tramp with sincerity and realism.
SUPPORT.....Jay Belasco a trifle unconvincing as the son; two tramps especially interesting but their parts are short-lived.
EXTERIORS .....Pleasing
INTERIORS .....The real thing
DETAIL .....Nothing seriously wrong
CHARACTER OF STORY.....Tramp returns to his home town in time to save his son from an unscrupulous step-father.
LENGTH OF PRODUCTION.....About 5,000 feet

Frank Keenan's latest production, "Smoldering Embers," gives him a role a little different than those which he has played in recent pictures. In this Keenan, a tramp returns, presumably from the dead, to his home town in time to save his son from "going wrong."

The production averages well throughout. The direction is good and there are some good bits in it which, while they don't pertain directly to the action, provide a few human touches which go toward emphasizing the embers of love and devotion which still smolder in the heart of one who is broken in spirit. The comedy moments are few. It seems that more humor could have been gotten out of the star's association with his two hobo companions. They were especially fine types.

"Smoldering Embers" is not without its improbabilities, however. It is possible, of course, but then again it isn't likely that the mayor's son would be running around with the cobbler's daughter. Notwithstanding a certain obviousness and some minor absurdities, there is a well sustained interest and a slight but pleasing romance which will appeal particularly to Keenan fans.

The opening scenes show Keenan and his two hobo friends assisting the mayor of the town with his broken down auto and at the same time relieving him of his wallet. They divide the money contents but a letter is of special interest to Frank since it establishes the fact that the owner is the husband of his former wife who had married again, believing Keenan had died in Alaska.

Keenan goes to the home of his former wife demanding to know something of his son. Co-incidence provides a chance meeting in the cobbler's shop where the hobo goes for a pair of shoes and the son is calling on the cobbler's daughter. A friendship springs up between the two and later that evening Keenan accompanies his son, who does not know the man is his father, to a roadhouse owned by the mayor, his step-father.

In order to secure the support of a certain Congressman, the mayor has been trying to unsuccessfully force a marriage between his son and the Congressman's daughter so he frames a card game in which the son loses some of the city's money. Keenan sees through the game and later wins back his son's losses which he returns to him at the critical moment and then goes back to the "trail" leaving the son to marry the girl of his choice and without making known his identity.

Very Good Program Attraction a Little Above the Average

Box Office Analysis for the Exhibitor

This is as good, if not quite a little better, than the recent Keenan productions. There is something rather novel in the idea of the tramp who returns to help his son and doesn't make known who he is, and the ending is perhaps a bit different from that which you would expect. Because after accomplishing the salvation of his son, the father resumes his hobo life.

If you have played previous Keenan pictures with success you may be sure "Smoldering Embers" will meet with genuine approval. There is a degree of pathos with enough humor and a pleasing romance between the son and the cobbler's daughter together with a splendid performance by the star who is capably supported by a well selected cast.

NATIONAL NP PICTURES
"JUST A WIFE"
Adapted from the play by
Eugene Walter
Direction – Howard Hickman
Scenario by Katherine Reed
NATIONAL
PICTURE
THEATRES INC.
Lewis J. Selznick
President
Distributed by Select

Interesting Hobo Story Offers Star Role a Little Out of the Ordinary

Harry Carey in
"OVERLAND RED"
Universal

DIRECTOR ..... Lynn F. Reynolds
AUTHOR ..... Harry H. Knibbs
SCENARIO BY .....Lynn F. Reynolds
CAMERAMAN ..... Hugh McClung
AS A WHOLE.....Interesting and novel in its treatment; registers some good bits in life of a tramp.
STORY.....Intimate glimpse into the habits and mannerisms of a sort of "professional" hobo.
DIRECTION.....Got the most out of the story and keeps up the interest very well.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Not out of the ordinary
CAMERA WORK .....Usual pretty shots
STAR.....Gets away from straight cowboy stuff; is mighty pleasing as a "Knight of the Road."
SUPPORT.....Vola Vale the only girl in the cast; Harold Goodwin winsome juvenile.
EXTERIORS....Beautiful shots of western country
INTERIORS ..... Seldom required
DETAIL.....Well written titles get many of the laughs.
CHARACTER OF STORY.....Tramp and boy companion accidentally get possession of gold mine.
LENGTH OF PRODUCTION.....About 5,000 feet

Harry Carey has stepped out of his role, as it were, in "Overland Red" and plays the part of a hobo instead of a cowboy although he manages to get in some really fine and spectacular riding. There is one especially thrilling chase down the mountain side that will get a few gasps for it surely is real and decidedly well photographed.

The story by Harry Herbert Knibbs is well known and appeared serially in the Good Housekeeping Magazine. There is not a wealth of plot substance in it, but the comedy moments satisfy and Carey's portrayal of the hobo and the title will get laughs.

However, there is enough interest in Harry's effort to evade his pursuers; his encounter and following adventures with a young fellow from the east who is out west for his health; the simple little romance between Harry's young protege and Vola Vale, daughter of the wealthy ranch owner.

Harry and his youthful companion, Harold Goodwin, are traveling via the railroad ties on the desert when they suddenly come upon a man who has died from exhaustion. In his pocket they find a claim to the mine which they hide when the sheriff and some of his pals come upon them. The sheriff, played by Charles LeMoyne, knows that the dead man owned a mine and suspicious of the fact that Harry has information regarding the mine he takes the two as prisoners but they make their escape.

While enjoying some food which Vola Vale gives them when she suddenly comes upon them, the sheriff again makes his appearance and takes Harry prisoner, leaving "the kid" behind. Vola persuades Harold to return with her to the ranch where her father gives him a job.

Harry escapes and goes to Los Angeles and stakes a claim to the mine and returns to the ranch in an auto all decked out in a new outfit and makes quite a grand entree. All this time a romance has been springing up between Harold and Vola but when Harold is shot by the sheriff who is trailing him in the hope of finding the location of the mine, the happy ending is delayed. Another discovery is made by Harry when he ascertains from a letter written on the opposite side of the claim, that the dead man was Vola's uncle and that she is the owner of the mine. Of course, she insists that Harold and Harry become her partners.

Should Please Generally and Appeal Especially to Carey Fans

Box Office Analysis for the Exhibitor

This is even a bit better than the average program feature and also a bit ahead of some of Carey's recent productions. Admirers of the star are going to like him as "Overland Red," the tramp. It is quite a little different from anything he has done recently and he plays the part with apparent genuine enjoyment and registers the habits and mannerisms of the hobo with sincerity. Harold Goodwin, who will be remembered for his splendid work in support of Mary Pickford in "Heart o' The Hills" is the youthful hobo.

Some catchlines which might attract attention are: "You know how well Harry Carey can play the part of a cowboy but you will be equally pleased with his interpretation of 'Overland Red,' the hobo, in his latest Universal production." Or, "Have you ever 'counted ties?' Come to the blank theater and help Harry Carey 'count ties' in his new production, 'Overland Red'."

JOSEPH LEVERING
presents

HIS TEMPORARY WIFE

By Robert Ames Bennet Directed by Joseph Levering

With an all-star cast

RUBYE De REMER ✦ ✦ EDMUND BREESE ✦ ✦ MARY BOLAND
EUGENE STRONG ✦ ✦ ✦ W. T. CARLETON

The alluring title of this picture gives you splendid opportunities for the exploitation. *Why* a *"temporary"* wife? *Why* a wife for *one day only*? *Why* did a wife for a day become *his wife for all time?*

First-run bookings on this picture have been instantaneous. Some exhibitors put more "steam" behind it than they have given many big specials. A good story. Fine production standards and an all-star cast of names.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Benjamin B. Hampton *presents*

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton–Great Authors Production

With an all-star cast:

ROY STEWART — MARGUERITE De La MOTTE — NOAH BEERY

BETTY BRICE — ARTHUR MORRISON — GORDON RUSSELL

The third consecutive nationally successful production made by Benjamin B. Hampton and his fine organization.

The third production on which Mr. Hampton has lavished six months of attention—and received all the values and benefits that are derived from slow, careful endeavor.

The third Benjamin B. Hampton production to be welcomed at once into the big first-run theatres of the nation because of its drawing power and popularity. *It does pay to do big things well!*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign Distributor, J. Frank Brockliss, Inc. 729–7th Ave.

Unusual and Striking Story of the Sea

Madlaine Traverse in
"THE HELL SHIP"
Fox

DIRECTOR ..... Scott Dunlap
AUTHOR ..... Denison Clift
SCENARIO BY ..... Denison Clift
CAMERAMAN ..... George Schneiderman
AS A WHOLE.....Unusual picture of the sea that should prove interesting despite weak points in working out the story.
STORY.....A number of forced twists but action is so unusual these may be overlooked.
DIRECTION.....Is responsible for a fine atmosphere of the old salty sea and has selected very good types.
PHOTOGRAPHY ..... Fair
LIGHTINGS ....Nothing unusual
CAMERA WORK .....Good sea shots
STAR .....Registers well in a role unusual for her.
SUPPORT.....Very good with specially fine types for seamen.
EXTERIORS.....Practically all shot on decks of schooner.
INTERIORS ..... Few but appropriate
DETAIL.....Shows much shooting and gun-play
CHARACTER OF STORY....Romance of girl who has lived all her life on the sea and man she rescues from the waves.
LENGTH OF PRODUCTION..... About 5,000 feet

Despite many slips in story construction, some of them of an undeniably "convenient" nature, "The Hell Ship" is an unusual and forceful subject because of the striking difference of its plot from the general run of feature stuff. Practically all of the action is staged on a schooner and even though this be the case, the tempo is never allowed to drop. It is always kept at a good pace, generally by clever means, though sometimes the author slips in some twist that is pretty hard to credit.

Madlaine Traverse appears as Paula, daughter of an old sea dog. She has spent nearly all her life on the sea with him. Finally he is killed in an attempted mutiny and Paula takes command of the vessel despite the discontent of the crew and the menacing attitude of the brutish first mate.

Later the ship picks up John Hadlock, survivor of a wreck, and a romance springs up between him and Paula. In response to her father's dying wish Paula puts into San Francisco and sends John for her younger sister, Glory. She is charged with Glory's future happiness but it is hard to reconcile Paula's idea in bringing a young and unsophisticated girl aboard the Hell Ship to find happiness.

Glory never gets to love her sister but finds herself often in John's company, and Paula watches her only romance slipping away. The crew drunk, a fire gets beyond control and after it is over Paula, John and Glory find themselves on a raft. After two days drifting Paula catches sight on a rescue boat while the other two are stretched out unconscious. She sees them safely in the boat and then commands the sailors to row away at the point of her gun. John comes to before the big vessel is reached and goes back for Paula to whom he confesses his love then and there.

The action includes a lot of gun play, Paula herself drawing the trigger with deadly effect more times than once. Madlaine Traverse is a good type for the mannish role of the woman of the sea and plays it capably. Albert Roscoe is John and Betty Bouton takes the role of Glory. A number of specially good types appear in support including the supporting principals, Dick La Reno, Jack Curtis, Fred Bond and William Ryno.

Play It for What It Is; a Strange Story of the Sea

Box Office Analysis for the Exhibitor

Although "The Hell Ship" may have faults in story construction, in fact more faults that one will find in the average feature production on the market, there is no getting away from the fact that it will probably prove of great interest to the majority of audiences owing to its unusual character and the fine sea atmosphere which the director has injected largely through the selection of fine types.

To those of sensitive minds it may contain a too liberal use of the pistol, but after all, the natural exigencies of the story demand its use and it fits in with the generally fascinating barbaric air of the whole picture.

Advertise "The Hell Ship" by a liberal use of the title together with some inkling of the story presented vividly. Such catch lines as "She had lived her whole life on the sea and hardly knew what love was. Then one day she realized—" and "She found true romance on a schooner that had the reputation of being "The Hell Ship" are suggested.

Murder Mystery Story Doesn't Register

Dorothy Dalton in
"HIS WIFE'S FRIEND"
Ince—Paramount-Artcraft

DIRECTOR ..... Joseph De Grasse
AUTHOR .....From J. B. Harris Burland's "The White Rock."
SCENARIO BY .....R. Cecil Smith
CAMERAMAN ..... John Stumar
AS A WHOLE.....Majority of this is very good mystery story but climax doesn't register as dramatic—in fact, strikes false comedy note.
STORY.....Exceedingly well evolved murder mystery story plot with solution no one could every guess.
DIRECTION.....Has gotten over everything except the solution scenes very well indeed.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Fine
CAMERA WORK ..... Capable
STAR.....Registers with fine effect in role calling for considerable emotional display.
SUPPORT ..... Very good
EXTERIORS .....English country estate stuff; very good.
INTERIORS.....Some very rich; all appropriate
DETAIL.....English atmosphere well maintained; detective comedy hardly registers; one obvious difference in insert of letter and closeup of it.
CHARACTER OF STORY....Search and final discovery of cause of Englishman's violent death
LENGTH OF PRODUCTION.....5,612 feet

"His Wife's Friend" is a corking good murder mystery story in all but one of its most vital points—the solution. After building up suspense accumulatively for the best part of five full reels, the surprise comes and it surely is a surprise. For instead of a well-worked out solution of the whole mystery a sequence is introduced that is merely and disappointingly amusing because of the unworkmanlike manner in which it has been handled.

And the subtitles! If some of them don't get guffaws with their "Yes, he told me to kill myself but I'd forgotten," "kill yourself," "Stop!" "I must kill Lady Grimwood, it is the order of the all highest," or words to that effect, then the wind is all wrong. That the characters who speak in the above manner are either under the influence of dope or addressing somebody that is, makes little difference. Most people are going to smile or laugh outright at the scenes and the lines

Aside from this sequence, which, of course, is very important in considering the whole, the picture is fashioned and directed with rare judgment and skill. The death by violence of Sir Robert Grimwood casts suspicion on Major Heritage the admirer of Lady Marion Grimwood who had lived a lonely and unhappy existence with her husband. A Chinaman and Lord Waverly of the neighboring estate who also admires Marion are others who might have committed the crime.

From this point on the picture progresses with ever-gathering suspense until the denouement which reveals the fact that the Chinaman, seeking revenge for Sir Robert's murder of his son in China years before, employed a powerful drug which he administered to the Englishman who then straightway obeyed the Chinaman's command and killed himself. There is a lot more of this dope stuff concerning Lord Waverly which brings the laughs and bears little relation to the main action of the plot. It might be cut out to good advantage.

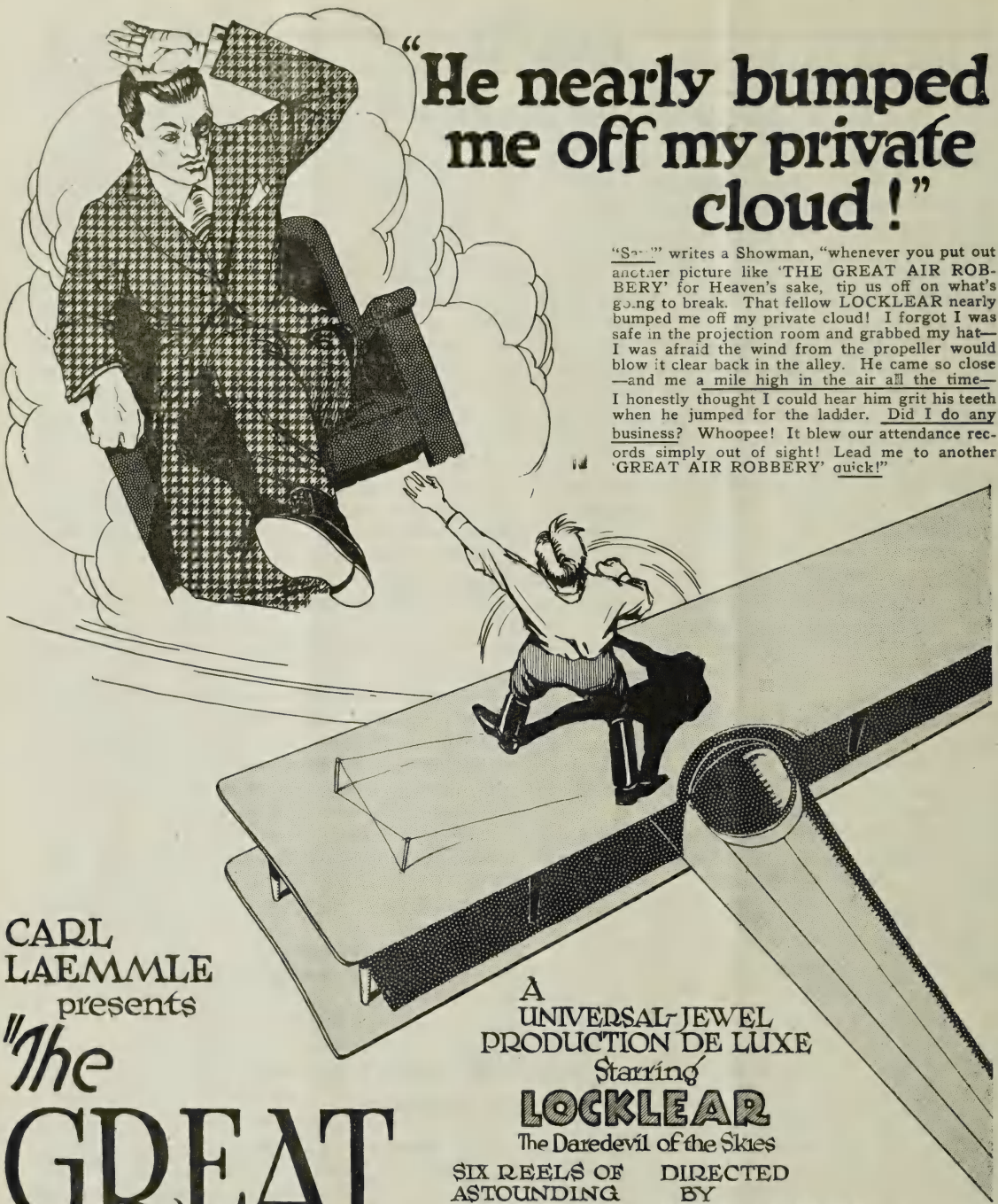
Dorothy Dalton plays well as Marion while Henry Mortimer is seen in the opposite role of Heritage, acquitting himself very creditably. Others are Richard Neil and Warren Cook.

In Its Present State It Will Hardly Get Over

Box Office Analysis for the Exhibitor

If this picture were edited in its final sequence and many of the laughable titles and scenes removed it would get over very nicely as a murder mystery story. In its present state, however, there are scenes and subtitles that certainly don't belong in a dramatic solution of a picture of this type. They cause the end of the picture to break quite completely down and go a long way toward spoiling the good effect the previous scenes created.

The picture doesn't contain any great advertising possibilities and although the title is one that will attract certain crowds it bears little relation to the story. However, there are many ways to present a good mystery picture both as regards stunt stuff and straight advertising and, provided "His Wife's Friend" were altered in the above-mentioned respects, it would deserve the best of these means of exploitation.



"He nearly bumped me off my private cloud!"

"Say!" writes a Showman, "whenever you put out another picture like 'THE GREAT AIR ROBBERY' for Heaven's sake, tip us off on what's going to break. That fellow LOCKLEAR nearly bumped me off my private cloud! I forgot I was safe in the projection room and grabbed my hat—I was afraid the wind from the propeller would blow it clear back in the alley. He came so close—and me a mile high in the air all the time—I honestly thought I could hear him grit his teeth when he jumped for the ladder. Did I do any business? Whoopee! It blew our attendance records simply out of sight! Lead me to another 'GREAT AIR ROBBERY' quick!"

CARL LAEMMLE presents

"The GREAT AIR ROBBERY"

A UNIVERSAL-JEWEL PRODUCTION DE LUXE

Starring

LOCKLEAR

The Daredevil of the Skies

SIX REELS OF ASTOUNDING THRILLS

DIRECTED BY JACQUES JACCARD

Extravagant and Spicy; A Sure Winner in Cosmopolitan Houses

George Fitzmaurice Production
"ON WITH THE DANCE"
Paramount—Artcraft

DIRECTOR .....George Fitzmaurice
AUTHOR .....Michael Morton
SCENARIO BY.....Ouida Bergere
CAMERAMAN .....George Miller
AS A WHOLE.....Extremely lavish and beautiful production of story of New York life; will certainly attract a load of attention.
STORY.....Has its dramatic, risque and romantic moments and all are blended into forceful whole.
DIRECTION.....Shows taste and care and admirable sense of the dramatic and alluring.
PHOTOGRAPHY ..... Splendid
LIGHTINGS .....Magnificent
CAMERA WORK .....Excellent
FEATURED PLAYERS.....Mae Murray makes Sonia distinctive character. Role requires her to display all physical charms that well stretched propriety permits; David Powell striking as hero.
SUPPORT .....Most capable
EXTERIORS.....Some wonderful shots of New York by night.
INTERIORS .....Rich and lavish
DETAIL.....Picture well embellished by various attractive details.
CHARACTER OF STORY.....Butterfly wife blackens her character that husband may be freed of murder charge.
LENGTH OF PRODUCTION.....7,048 feet

"On With the Dance" is one of the most extravagant pictures ever produced, extravagant in actual details of production, extravagant in story, extravagant in characterization and extravagant from the technical angles. And it is a picture that's bound to make every audience that sees it sit right up and take notice. In other words it's a big moneymaker and the business it will do will only be confined to the limits of the theaters that show it.

Particular attention should be drawn to the wonderful setting and lightings. In these days of one super-production after another a set and a light effect has to be pretty unusual to attract attention. "On With the Dance" is amazing in these respects. And thus invested the dramatic action of the picture takes an additional effect.

The story relates of Sonia, a Russian girl, who came to New York seeking happiness and the dance. She is attracted to Peter Derwynt, a young architect who is in love with an English girl. Sonia and Peter are seen in a situation that compromises Peter in her eyes. She breaks her engagement with him and marries Jimmie Sutherland, a millionaire waster. Peter then marries Sonia but leads a miserable existence with her because of her heedlessness and extravagance.

To secure additional money Sonia, at Jimmie's suggestion, appears as a masked dancer at a cabaret. Peter finds this out, misinterprets the relationship of his wife and Jimmie and shoots and kills the latter. Refusing to put in a defense for himself he is only saved by Sonia's lie to the effect that she and Jimmie were lovers. A divorce follows and Peter eventually finds happiness with his first love while Sonia awakening to her past foolishness, becomes the happy wife of an old friend.

Mae Murray's interpretation of Sonia is filled with an alluring abandon that always intrigues the attention. She is seen in the intimacy of her boudoir besides, and there are several flashes where the spectator has no trouble in discovering the length or the texture of her stockings. David Powell is a striking contrast as the conservative Peter. Robert Schable is profane enough as Jimmie and Alma Tell brings beauty and refinement to the role of the English girl. John Miltern is also well cast.

You Fellows of the Broadway and Transient Houses, Hop Right to This

Box Office Analysis for the Exhibitor

One exhibition of this and for the rest of the week you'll have to put up the ropes and the S. R. O. sign, you fellows of the Broadway and transient type of houses. The picture is dazzling in its various extravagancies and the story, often approaching on the racey, but never offensive to the cosmopolite, certainly will hold them all interested from first to last.

"On With the Dance" is a type of picture and when it comes to the neighborhood and the family theater the exhibitor would do well to consider the various scenes mentioned above in which Mae Murray is the central figure before he books it. Otherwise it is great. Nothing can stop it.

In advertising it stress the New York angle. Stories of New York always interest and this one has all the atmosphere of Broadway in its mad old days.

EMPTY ARMS

EXTRA!!!

Mr. Byron Park makes his cross-country tour, stopping at the important cities to confer with executives, State Rights buyers and theatre managers to receive final proposals.

Mr. Park will carry with him a print of "Empty Arms" and will be glad to screen it for individuals or groups of exhibitors.

Upon his return to New York announcements will be made as to the exact method of distribution across the United States and Canada.

The following is his itinerary:

Monday, February 23rd, Hotel Alexandria, Los Angeles, Cal.
Wednesday, February 25th, Hotel St. Francis, San Francisco, Cal.
Saturday, February 28th, The Multnomah Hotel, Portland, Ore.
Monday, March 1st, New Washington Hotel, Seattle, Wash.
Thursday, March 4th, Hotel Utah, Salt Lake City, Utah.
Saturday, March 6th, Albany Hotel, Denver, Colo.
Monday, March 8th, The Adolphus Hotel, Dallas, Texas.
Thursday, March 10th, Hotel Muehlebach, Kansas City, Mo.

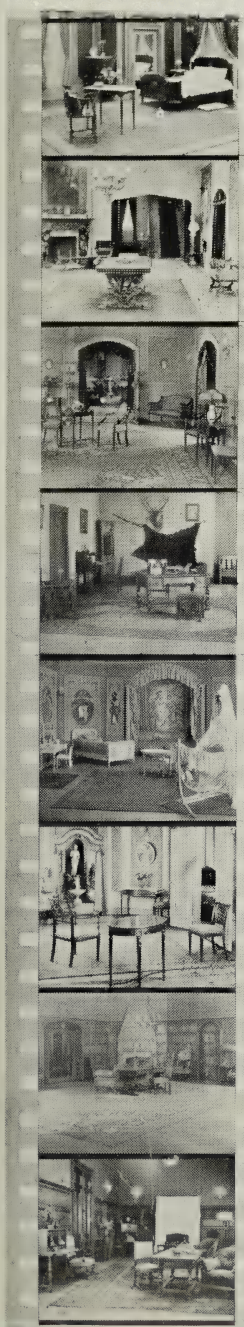
Telegraph or telephone to Mr. Park, or if you prefer, communicate with the New York office, and your message will be forwarded him.

Lester Park & Edward Whiteside
PRODUCERS

PHOTOPLAY LIBRARIES, Inc.
(Exclusive Selling Agents)
500 Fifth Avenue, New York City

EMPTY ARMS

Starring GAIL KANE
with Thurston Hall, J. Herbert Frank, and Irene Blackwell



Interiors that *Act*

A. Béla Viragh-Flower
Art Director
Park-Whiteside Productions

One of the innovations of Lester Park and Edward Whiteside is that which has been developed in the scenic effects under the skillful direction of A. Bela Viragh-Flower.

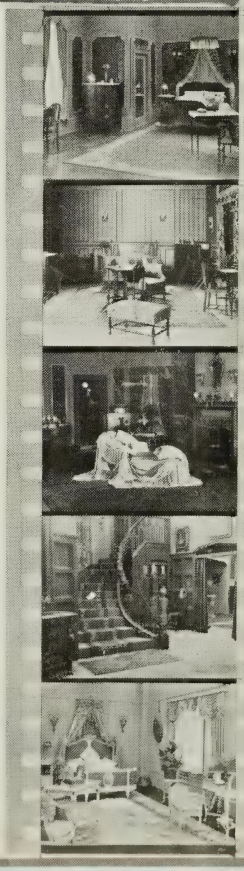
Too few of the film producers have realized the possibilities of interiors. Some of the better stage producers, such as Belasco, and Ordynski of the Metropolitan Opera House, have proven that a whole story can virtually be told before a word is spoken, if the backgrounds and hangings are of the right kind.

In the new School of Scenic art, we find such masters as Bakst, Anisfeld, Urban, Pogany and Wenger. Add to these the name of Flower, one of the greatest in film circles, because he has devoted his genius to the perfection of interiors related only to the screen.

"Interiors that Act" are a development of Park-Whiteside Productions. You will recognize Park-Whiteside Productions the moment the scenes appear on the screen by the fact that they are marvelous actors in themselves.

They tell the story before the human actors have moved a muscle or spoken a word.

Watch the other producers imitate Flower's Interiors that Act, but more particularly be the first in your city to take advantage of this brand new screen innovation.



WRITTEN BY
WILLARD KING BRADLEY

EDITORIALS BY
DR FRANK CRANE

PERSONALLY SUPERVISED AND DIRECTED BY
Frank Reicher

Looks Like Another Case of Good Magazine Story—Poor Picture Story

Madge Kennedy in
"THE BLOOMING ANGEL"
Goldwyn

DIRECTOR ..... Victor Schertzinger
AUTHOR ..... Wallace Irwin
SCENARIO BY ..... Not credited
CAMERAMAN ..... George Webber
AS A WHOLE..... Starts off like a pretty good comedy but loses itself in an "It Pays to Advertise" idea that fails to register.
STORY..... No story of consequence, the "romance" is foolish and most of action is centered around publicity stunt.
DIRECTION..... Failed to inject a five reeler's quota of laughs.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK..... Straight shots
STAR..... Has much business to do but it's not the kind of stuff that registers.
SUPPORT ..... Fair
EXTERIORS..... College town stuff; good
INTERIORS ..... Appropriate
DETAIL..... They seem to slip up on the locations of certain sequences of the action.
CHARACTER OF STORY..... Frivolous girl nabs studious husband and puts over publicity stunt to advertise a face cream.
LENGTH OF PRODUCTION..... About 5,000 feet

Here's a case of what was probably a good magazine story being entirely unfit for screen use. Wallace Irwin probably got over many a comedy point on the printed page by his choice of dialogue, etc., but as far as comedy situations go he never invented anything original or startling when he wrote "The Blooming Angel." As a natural result in its picture form the story quite fails to get over as a comedy. There is nothing to it but some co-educational college comedy and a lot of action circulating around a publicity stunt of the "It Pays to Advertise" school.

Floss is a cut-up in college and Chester Framm, under the guidance of the professor's daughter, is rounding into a good public speaker. Chester wears clothes of the typical hick variety and in the early reels this character is burlesqued considerably but gets a few laughs.

Subsequently for some reason that seems to drop out of the sky Floss asks Chester to marry her. He accepts and then starts work in an insurance house. This about concludes Chester's activities for the picture. Floss, short of money, conceives the idea of putting on the market an Angel Bloom complexion cream. It isn't a hit because she can't advertise it.

Then an elephant's services are enlisted. He is painted pink and led through the streets attracting large crowds. He finally plays dead. Floss is arrested, charged with elephant-slaughter but is released by the judge when the beast appears at the window. Her cream thus advertised she interests the judge in the company and later does a big business.

This action fails to show the spark of comedy generally and its laughs are very few and far between. The director seems to have mixed up his locations a bit. They speak of a train from the college town to the home of Floss' aunt but after a while the action seems to be transpiring all in the same place.

Madge Kennedy toys around with a lot of business but very little of it registers while her support including Pat O'Malley, Margery Wilson, Arthur Housman, Robert Chandler, Vera Lewis and others, fail to get into the comedy spirit at all.

The Angel Fails to Bloom in Any Robust Fashion

Box Office Analysis for the Exhibitor

The probability is that most audiences will be disappointed in this. As said the opening sequence of co-educational comedy stuff gives promise but the body of the picture fails to live up to even the mild expectations aroused by the start. The whole situation can be summed up in the statement that it was a good magazine story but a poor picture story, which is nothing at all new.

To Madge Kennedy's special admirers the picture may appear in a slightly better light as she shows quite a bit of "clever" stuff in the opening sequence and is constantly in the center of the action from beginning to end. However, her chances of getting by would have been a hundred per cent better had she been provided with a vehicle that developed some sort of comedy situations instead of developing into a clever but unfunny publicity stunt as it does.

If you run it, however, you should be able to tie in a stunt with the druggists or department stores handling face creams. This may help.

No Story, No Drama, No Direction

"SEEING IT THROUGH"
Brentwood—Robertson-Cole

DIRECTOR ..... Claude H. Mitchell
AUTHOR ..... Claude H. Mitchell
SCENARIO BY ..... Not credited
CAMERAMAN ..... Ira Morgan
AS A WHOLE.....Very weak production in story value; makes one ask "What's it all about anyway?"
STORY.....Action is neither clear nor well centralized; no dramatic moments revealed.
DIRECTION.....Has registered very few scenes with any degree of clarity or force.
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Good
CAMERA WORK ..... Average
LEADING PLAYERS.....Zasu Pitts has role of stellar calibre but brings no outstanding personality to it; Edwin Stevens, heavy.
SUPPORT ..... Fair
EXTERIORS ..... Pretty country estate stuff
INTERIORS ..... Average
DETAIL .....Many flaws in story and direction easily detected.
CHARACTER OF STORY.....Peculiar attempt of crook to swindle helpless girl of property frustrated by rich hero.
LENGTH OF PRODUCTION ....About 5,000 feet

Ever since King Vidor's "The Turn in the Road," the policy of the Brentwood company seems to have been to give a director entirely free play in the writing of a story and the production of it. With the case of "Seeing It Through," they have miscued quite badly for the story contrived by Claude Mitchell is neither well centralized nor possessing dramatic scenes, while his direction has fallen foul of the many amateurish qualities of the plot.

The picture opens quite promisingly but after sequence upon sequence reveals no sort of story interest the mere succession of scenes becomes irritating and forces the spectator to ask "What's it all about, anyway?"

Neither does the cast make any firm impression, either individually or collectively. Zasu Pitts who is entrusted with the leading feminine role, that in importance approaches stellar quality, hasn't the personality or the ability under the present direction to register an appealing or distinctive character. Her rather helpless stare and the old style Griffith manner in which she uses her hands are aggravating attempts at expression that convey small meaning.

Miss Pitts plays the role of Betty Lawrence who lives alone with her invalid mother on property cutting into a large estate owned by Jim Carrington. In financial straights Betty leases the ground to Bogrum, a crook, sends her mother to a sanitarium and goes to work for Bogrum. Bogrum leases the property to a family that proceeds to make it worthless, and swindles Betty at every turn.

Eventually her mother dies. Betty goes to Carrington for assistance and Carrington discovers that Bogrum has gained control of the property and is ready to sell to him. Evidence from Bogrum's safe, procured by one whom he had long maltreated proves his undoing and so Betty and Carrington make their property and their hearts one.

The director is constantly surrounding Bogrum with an air of mystery that is never explained. And there is an actor, Frank Hayes, erstwhile Sennett comic, who brings his funny face to the role of the man Bogrum maltreated. Evidently he was intended for comedy relief but he seldom supplies it. Hughie Mack is also present as head of the family that takes possession of Betty's property but why Bogrum approves of their running it to ruin is another point that goes without explanation.

Others are Edwin Stevens, Mayme Kelso, Fanny Midgley, Juluanne Johnson, Anna Hernandez, Henry Woodward, Frankie Raymond and W. H. Bainbridge.

Short of Advertising Possibilities as Well as a Poor Entertainer

Box Office Analysis for the Exhibitor

"Seeing It Through" has no outstanding feature to advertise it and it is just as well, as the type of entertainment it provides is exceedingly far below par. Most crowds are going to be exceedingly disappointed in it for they are going to look for a story as the scenes click by and find none. At about the middle point they're going to be pretty mad.

Zasu Pitts may have looked promising as a player to a feature or star in previous pictures but she certainly isn't given a fair chance in the way of direction or part in the present instance and her performance is quite colorless.

Adolph Zukor
Presents

Irene Castle

in

"THE AMATEUR WIFE"

The happy, funny, zippy romance of a French convent girl who made Broadway stop, look and listen!

By Nalbro Bartley
Scenario by Jane Murfin
Directed by Edward Dillon

A Paramount Artcraft Picture

Below the Average Program Offering

Pauline Frederick in
"THE LOVES OF LETTY"
Goldwyn

DIRECTOR ..... Frank Lloyd
AUTHOR .....Sir Arthur Wing Pinero
SCENARIO BY .....J. E. Nash
CAMERAMAN ..... Edward Gheller
AS A WHOLE.....Effort to point a moral falls flat mainly because one of the characters is so ridiculously far fetched.
STORY.....Not new to the screen and doesn't provide adequate opportunity for the star.
DIRECTION.....Comedy touches don't get over and allowed one or two incongruities.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Clear
CAMERA WORK .....Up to the standard
STAR.....Doesn't reach the height of her capabilities in this.
SUPPORT.....Lawson Butt too "actory;" some poorly suited types.
EXTERIORS....Seldom used; London street scene good.
DETAIL.....No serious errors in production but several flaws in story.
CHARACTER OF STORY.....The moral of "your sister and somebody else's sister."
LENGTH OF PRODUCTION.....About 5,000 feet

The author's idea of pointing a moral through "The Loves of Letty" is not glaring with originality since the same theme has been used many times heretofore in screen productions. Even at that the picture might have had a less disconcerting influence if the character played by Lawson Butt had not been made so contradictory. He declares his love for Pauline, a shop girl, but advises her to accept the marital offer of her impossible "boss" because he (Butt) is already married. Then on top of this he later begs her to accept the comforts of his home and almost in the same breath condemns his married sister for running away with another man, comparing her to a "shop girl."

Then the character of the "boss" was made utterly impossible by his comedy appearance and actions. True, the author intended that he should disgust Pauline, but the character was certainly overdrawn and at one time particularly the actions of the "boss" bordered almost on the stap-stick.

Pauline was employed in the office of Willard Louis where she accidentally made the acquaintance of Butt, a wealthy idler, famous for his "past." The acquaintance ripens into friendship and finally into love while Pauline starves herself in order to buy pretty clothes to keep up with her wealthy admirer. John Bowers, a struggling young artist, living in the same house as Pauline, is also in love with her.

In a fit of desperation Pauline agrees to marry her "boss" when Butt tells her he cannot marry because his wife refuses to divorce him. But at a dinner celebration in honor of his forthcoming marriage the "boss" becomes so repulsive that Pauline accepts the "inevitable" and goes to Butt, but once more leaves him and goes back to her artist lover who has come up in the world, when Butt refers to his sister as acting like a "shop girl" when she ran off with another.

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Star's Name Will Probably Carry it Through

Box Office Analysis for the Exhibitor

Pauline Frederick in
"THE LOVES OF LETTY"
Goldwyn

The producers have gotten over the idea of the folly of marrying for wealth rather than love well enough. Also they made a point of the conventions of life not making a great deal of difference to a man except when it strikes home. But then, this is not new stuff. It has been presented in various productions many times in the past few years.

It certainly is not a satisfactory vehicle for Miss Frederick and at no time did she reach the height of her ability in "The Loves of Letty." The character does not even command sympathy at its best moment, if there was such a thing.

Some catchlines you might try are: "She had three lovers. One was wealthy but ugly, one was wealthy but married and the third was a real man but poor. Which one did she marry? See Pauline Frederick in 'The Loves of Letty,' her latest Goldwyn picture." Or, "He was offering her everything but marriage but condemned his own sister for falling as he would have her fall. Pauline Frederick in 'The Loves of Letty' learns a lesson in her latest Goldwyn production at the blank theater."

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When there is a shortage of raw materials or operating costs are high, as is the case now in all Film Laboratories, the first result the Producer need fear is the substitution of cheaper and usually inferior raw materials. The only protection the Producer has is to trade with Film Laboratories of known honor and responsibility.

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Invaluable for reference purposes.

Very Human and Humorous Picture Dealing With the Lady-Parasite

Ethel Clayton in
"THE THIRTEENTH COMMANDMENT"
Paramount—Artcraft

DIRECTOR .....Robert G. Vignola
AUTHOR .....Rupert Hughes
SCENARIO BY.....Alice Eyton
CAMERAMAN .....James C. Van Trees
AS A WHOLE.....Moderately entertaining picture dealing with women who look upon men as slaves for their support.
STORY.....Adapted from Red Book Magazine serial.
DIRECTION.....Very natural; has registered all points very well with good touches of humor
PHOTOGRAPHY.....Very good
LIGHTINGS .....Commendable
CAMERA WORK .....Good
STAR.....Registers very well as selfish girl who eventually wakes up to the fact she is a burden
SUPPORT .....Very good
EXTERIORS.....Few but sufficient
INTERIORS.....Mostly New York apartment stuff
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Awakening of selfish girl who proves herself capable as business woman.
LENGTH OF PRODUCTION.....4,721 feet

Rupert Hughes must have had a lot of fun slamming the fair sex when he wrote "The Thirteenth Commandment." He painted most of them as parasites living off their fathers or husbands and generally adhering to "their places in the home" without doing much in return. The heroine of his story eventually woke up, however, and proved herself able to earn her living before she married.

The story has been very well developed and brought out on the screen what with the capable treatment it has received from both scenarist and director and will probably register very satisfactorily before most audiences and particularly before those composed of married folk who will see the humorous side of the story as well as its darts of truth.

Daphne Kipp daughter of a slaving father and a mother who never heard of the thirteenth commandment "thou shalt not spend more than thou earnst" is engaged to a man she believes rich but turns out to be poor. This she discovers after he has taken her to dinner and walked her home as he didn't have money enough for a taxi. This is a most human and humorous sequence.

Daphne realizes that it is up to her to prove that she can earn her own living and, after a trial on the stage in which she proves a miserable failure (another human and humorous bit) she opens a store with a friend for outfitting brides. This proves a success and when her fiance finally comes to her and says he has enough money to marry, she greets him with the remark that she also has.

The lives of Daphne's brother and his extravagant wife are interwoven with this action and their many conflicting scenes furnish more food for thought and smiles. In fact there is much that is human about "The Thirteenth Commandment." Bits keep cropping out throughout.

Miss Clayton fairs happily with the role of Daphne and her supporting cast is competent throughout including Charles Meredith, Monte Blue, Anna Nilsson, Irving Cummings, Winter Hall, Lucille Ward and Arthur Maude.

A Great Subject for Advertising to the Married Folks

Box Office Analysis for the Exhibitor

You certainly ought to be able to frame some attractive advertisments for this picture and there is no reason why it shouldn't get over very well with most all audiences. Advertise it as a picture "For married people and those about to be married" and use some catch lines embracing the so-called thirteenth commandment and also take a slap at the ladies with such a line as "Showing up that class of married women who consider their husbands only when it comes to the pocket-book." It won't offend, and moreover it will attract and attract even those women.

Treat the picture lightly for it has many laughs mixed in with its truths and touches of comedy in exploiting it will help. Of course feature the name of Rupert Hughes, the author, and the fact that the story once ran serially in the Red Book. And then with the name of Ethel Clayton and the interest-arousing title of the picture, you ought to have a box office combination hard to beat.

CURRENT RELEASES

EQUITY PICTURES CORP.

Release Date		Length Reels	Reviewed
	Eyes of Youth (Clara Kimball Young)	7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Jan. 4	The Woman in the Suitcase (Enid Bennett)	5	1/18/20
Jan. 4	Too Much Johnson (Bryant Washburn)	5	———
Jan. 4	The Thirteenth Commandment (Ethel Clayton)	5	———
Jan. 11	Sand (William S. Hart)	5	———
Jan. 18	Mary Ellen Comes to Town (Dorothy Gish)	5	———
Jan. 18	The Tree of Knowledge (Robert Warwick)	5	1/18/20
Jan. 25	What's Your Husband Doing? (Douglas MacLean-Doris May)	5	2/8/20
Jan. 25	The Copperhead (Super-Special)	5	———
Feb. 1	Double Speed (Wallace Reid)	5	———
Feb. 1	All of a Sudden Peggy (Marguerite-Clark)	5	———
Feb. 8	The Six Best Cellars (Bryant Washburn)	5	———
Feb. 15	Mary's Ankle (MacLean & May)	5	———
Feb. 15	On With the Dance (Super-Special)	5	———
Feb. 22	Black is White (Dorothy Dalton)	5	———
Feb. 22	The Amateur Wife (Irene Castle)	5	———
Feb. 29	Huckleberry Finn (Super-Special)	5	———
Feb. 29	Young Mrs. Winthrop (Ethel Clayton)	5	———
Feb. 29	Dangerous Hours	5	———

FIRST NATIONAL

The Thunderbolt (Katherine MacDonald)	5	11/23/19
Virtuous Vamp (Constance Talmadge)	5	11/30/19
Mind the Paint Girl (Anita Stewart)	6	11/30/19
Heart O' the Hills (Mary Pickford)	6	12/7/19
The Beauty Market (Katherine MacDonald)	6	1/25/20
In Wrong (Jack Pickford)	5	12/28/19
In Old Kentucky (Anita Stewart)	5	12/21/19
A Day's Pleasure (Charlie Chaplin)	2	12/14/19
The Greatest Question (D. W. Griffith's Pro	5	1/4/20
A Daughter of Two Worlds (Norma Talmadge)	5	1/11/20
The Inferior Sex (Mildred Harris Chaplin)	5	———
The Turning Point (Katherine MacDonald)	5	———
The River's End (Marshall Neilan Prod.)	5	———

FOX FILM CORP.

William Farnum Series

Wings of the Morning	6	12/7/19
Heart Strings		1/4/20
The Adventurer		———

Tom Mix Series

The Feud	5	———
The Cyclone		1/18/20
The Daredevil	5	———

Theda Bara Series

La Belle Russe	6	9/21/19
Lure of Ambition	6	11/16/19

Fox Entertainments

The Winning Stroke (George Walsh	5	———
Eastward Ho (William Russell)	5	11/23/19
Thieves (Gladys Brockwell)	5	11/2/19
The Devil's Riddle (Gladys Brockwell)	5	———
The Lincoln Highwayman (Wm. Russell)	5	1/4/20
The Shark (George Walsh)	5	1/11/20
Shod With Fire (William Russell)	5	———
Flames of the Flesh (Gladys Brockwell)	5	12/28/19
The Square Shooter (Buck Jones)	5	———
Tin Pan Alley (Ray & Fair)	5	———
Her Elephant Man (Shirley Mason)	5	2/1/20
The Hell Ship (Madlaine Traverse)	5	———
What Would You Do? (Madlaine Travers)	5	1/25/20
The Last Straw (Buck Jones)	5	2/1/20

GOLDWYN DISTRIBUTING CORP.

Star Series Productions

Jubilo (Will Rogers)	5	12/14/19
The Loves of Letty (Pauline Frederick)	5	———
Flames of the Desert (Geraldine Farrar)	7	11/9/19
Toby's Bow	5	12/28/19
Pinto (Mabel Normand)	5	2/1/20
Water, Water Everywhere (Will Rogers)	5	2/8/20
The Silver Horde (Rex Beach's	5	———
The Cup of Fury (Rupert Hughes)	5	———
The Paliser Case (Pauline Fredericks)		———
The Blooming Angel (Madge Kennedy)		———
Duds (Tom Moore)		———
The Little Shepherd of Kingdom Come (Jack Pickford)		———
The Street Called Straight (Basil King)		———

Bennison Star Series

High Pockets	5	———
A Misfit Earl	5	———

HALLMARK PICTURES CORP.

A Dangerous Affair (Herbert Rawlinson)	5	———
Wit Wins (Florence Billings)	5	———
Love, Honor and ? (Stuart Holmes- Ellen Cassidy)	5	———
The Phantom Honeymoon (Margaret Marsh)	6	———
The Heart of a Gypsy (Florence Billings)	5	12/7/19
A Woman's Experience (Mary Boland)		———

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.

The Westerners	7	8/10/19
The Sagebrusher	7	1/4/20

Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner

Desert Gold	7	11/16/19
The Desert of Wheat	6	———

J. Parker Read, Jr., Productions

Sahara (Louise Glaum)	7	3/23/19
The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19

Deitrich-Beck, Inc.

The Bandbox (Doris Kenyon)	6	11/30/19
The Harvest Moon (Doris Kenyon)	6	———

Artco Productions

As a Man Thinks (Leah Baird)	5	4/20/19
The Volcano (Leah Baird)	6	8/17/19
The Capitol (Leah Baird)	6	12/21/19
Cynnthia-on-the-Minnute (Leah Baird)		———

Robert Brunton Productions

A White Man's Chance (J. Warren Kerrigan)	5	4/20/19
The Joyous Liar (J. Warren Kerrigan)	5	12/14/19
The Lord Loves the Irish (J. Warren Kerrigan)	5	———

National—Billie Rhodes Productions

The Blue Bonnet (Billie Rhodes)	6	8/31/19

METRO PICTURES CORP.

Nazimova Productions

The Red Lantern	7	5/4/19
The Brat	7	9/14/19
Stronger Than Death	6	1/18/20

Screen Classics, Inc. (Specials)

Lombardi, Ltd. (Bert Lytell)	6	9/28/19
Please Get Married (Viola Dana)	6	11/9/19
Fair and Warmer (May Allison)	6	10/19/19
Should a Woman Tell (Alice Lake)	6	12/28/19
The Walk-Offs (May Allison)	6	1/25/20
The Willow Tree (Viola Dana)	6	1/11/20
The Right of Way (Bert Lytell)	6	2/1/20
The Best of Luck (Drury Lane Melodrama)	6	———

PATHE EXCHANGE, INC.

Release Date		Length Reels	Reviewed
Dec. 7	Brothers Divided (Frank Keenan)	5	1/4/20
Dec. 14	The A-B-C of Love (Mae Murray)	6	12/14/19
Dec. 21	The Prince and Betty (Wm. Desmond)	5	12/14/19
Jan. 4	My Husband's Other Wife (Sylvia Breamer)	6	12/21/19
Jan. 11	Fighting Cressy (Blanche Sweet)	6	12/14/19
Jan. 18	The Web of Deceit (Dolores Cassinelli)	6	1/4/20
Feb. 2	Other Men's Shoes (Edgar Lewis)	5	1/18/20
Feb. 2	Respectable by Proxy (Sylvia Breamer, Robt. Gordon)	6	2/1/20

American Film Co., Inc.

Yvonne From Paris (Mary Miles Minter)	5	7/6/19
The Tiger Lily (Margarita Fisher)	5	7/20/19
This Hero Stuff (William Russell)	5	7/27/19
Eve in Exile (Charlotte Walker)	7	12/14/19
The Valley of Tomorrow (Wm. Russell)	5	1/18/20

REALART PICTURES CORP.

Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
Anne of Green Gables (Mary Miles Minter)	6	11/23/19
Erstwhile Susan (Constance Binney)	5	12/7/19
Mystery of the Yellow Room Lorin Baker, **Ethel Grey Terry, Geo. Cowl, Edmund Elton)**	6	10/26/19

ROBERTSON-COLE

Specials

The Open Door	6	10/19/19
The Broken Butterfly	6	10/26/19
The Beloved Cheater	5	11/16/19

SUPERIOR PICTURES

December Releases

Seeing It Through (Brentwood Prod.)	5	———
Beckoning Roads (Bessie Barriscale)	5	12/28/19
The Tong Man (Sessue Hayakawa)	5	12/14/19

January Releases

Haunting Shadows (H. B. Warner)	5	1/18/20
The Third Generation (Brentwood)	5	1/25/20
The Beggar Prince (Sessue Hayakawa)	5	2/1/20
The Luck of Geraldine Laird (Bessie Barriscale)	5	2/1/20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

The Woman God Sent (Zena Keefe)	5	———
Footlights and Shadows (Olive Thomas)	5	———
The Imp (Elsie Janis)	5	———
Sooner or Later (Owen Moore)	5	———
His Wife's Money (Eugene O'Brien)	5	———
Greater Than Fame (Elaine Hammerstein)	5	1/18/20
The Broken Melody (Eugene O'Brien)	5	12/28/19
Out Yonder (Olive Thomas)	5	———
A Regular Girl (Elsie Janis)	5	11/30/19
Piccadilly Jim (Owen Moore)	5	2/8/20
The Glorious Lady (Olive Thomas)	5	11/9/19
Sealed Hearts (Eugene O'Brien)	5	———
The Country Cousin (Elaine Hammerstein)	5	12/14/19

SELECT PICTURES

Distributed Through Select Exchanges

She Loves and Lies (Norma Talmadge)	6	1/11/20
The Last of His People (Mitchell Lewis)	5	12/21/19
The Undercurrent (Guy Empey)	7	12/7/19
A Scream in the Night (Special Cast)	6	10/26/19
Faith of the Strong (Mitchell Lewis)	6	9/21/19
The Isle of Conquest (Norma Talmadge)	6	11/9/19

NATIONAL PICTURES

Distributed Through Select Exchanges

Blind Youth (Special Cast)	5	———
Just a Wife (Special Cast)	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
Girl of the Sea (Williamson Sub. Prod.)	6	———
The Amazing Woman (Ruth Clifford)	5	———
The Blue Pearl (Edith Hallor)	5	———
Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
Dad's Girl (Jackie Saunders)	5	———
The Gift Supreme	5	———
The Only Way Trail (Edythe Sterling)	5	———
Mothers of Men	5	———

KINOGRAMS

Release Date		Length Reels	Reviewed
	Every Tuesday and Saturday.		

UNITED ARTISTS' CORP.

Dec. 2	When the Clouds Roll By (Fairbanks)		1/4/20

UNITED PICTURE THEATERS

Her Game (Florence Reed)	5	———
The Eternal Mother (Florence Reed)		———
The Corsican Brothers (Dustin Farnum)		12/28/19

UNIVERSAL FILM MFG. CO.

Jewel Features

Paid in Advance (Dorothy Phillips)	6	11/16/19
The Right to Happiness (Dorothy Phillips)	8	8/24/19
Blind Husbands (Eric Stroheim)	7	10/19/19

Universal Features

The Brute Breaker (Frank Mayo)	6	11/23/19
The Rider of the Law (Harry Carey)	6	10/12/19
The Trembling Hour (Helen Eddy)	6	10/19/19
His Divorced Wife (Monroe Salisbury)	5	11/9/19
Under Suspicion (Forrest Stanley-Ora Carew)	5	11/23/19
Lasca (Edith Roberts-Frank Mayo)	5	11/23/19
A Gun Fighting Gentleman (Harry Carey)	6	11/30/19
The Pointing Finger (Mary MacLaren)	5	12/7/19
The Day She Paid (Francelia Billington)	5	12/14/19
The Triflers (Edith Roberts)	5	6/11/20
The Phantom Melody (Monroe Salisbury)	5	1/25/20
Marked Men (Harry Carey)	5	12/21/19
Rouge and Riches (Mary MacLaren)	5	1/4/20
The Prince of Avenue A (James Corbett)	5	1/11/20

VITAGRAPH

In Honor's Web (Harry Morey)	5	11/9/19
A Fighting Colleen (Bessie Love)	5	11/16/19
The Black Gate (Earle Williams)	5	———
The Combat (Anita Stewart)	5	———
The Golden Shower (Gladys Leslie)	5	12/21/19
The Tower of Jewels (Corinne Griffith)	5	1/11/20
The Darkest Hour (Harry Morey)	5	———
Pegeen (Bessie Love)	5	———
When a Man Loves (Earle Williams)	5	1/18/20
The Sins of the Mothers (Anita Stewart)	5	———
The Midnight Bride (Gladys Leslie)	5	2/1/20
Human Collateral (Corinne Griffith)	5	———
The Birth of a Soul (Harry Morey)	5	2/1/20

Special Productions

The Winchester Woman (Alice Joyce)	6	11/16/19
The Climbers (Corinne Griffith)	6	11/9/19
The Vengeance of Durant (Alice Joyce)	6	12/14/19
Slaves of Pride (Alice Joyce)	6	1/18/20

SHORT REEL RELEASES

Frohman Amusement Co.

January Releases

Gemini Ambrose (Mack Swain)	1	———
All Wrong Ambrose (Mack Swain)	1	———
The Heart of Texas (Texas Guinam)	2	———
Spirit of Cabin Mine (Texas Guinan)	2	———

C. L. Chester

January Releases

No Coma in Acoma	1	———
The People in White	1	———
The Simple Life	1	———
Mr. Outing Gets a Pipe Dream	1	———

FAMOUS PLAYERS

January Releases

A Lady's Tailor (Sennett)	2	———
After the Circus (Briggs)	1	———
Push Car Trails in Formosa (Burton Holmes)	1	———

February Releases

COMEDIES

Ten Dollars or Ten Days (Mack Sennett)	2
Hoodooed (De Havens)	2

Release Date		Length Reels	Reviewed

BURTON HOLMES TRAVEL SERIES

Belgium Smiles Again	1	
Filming Ferocious Foremosans	1	
Parisian Faces and Figures	1	
Oriental College Boys and Co-eds	1	
The Yankee Watch on the Rhine	1	

PARAMOUNT MAGAZINE

Famous Women in Worlds Work	1	
Museum Mysteries	1	
The Lure of Fashion	1	
On the Job With Grandpa	1	
Growth of the North American Continent	1	

UNIVERSAL

January Releases
SERIALS

Great Radium Mystery 13 to 16	each	1
Lion Man, 2 to 5	each	2

COMEDIES

Sweet Patootie (Lyons-Moran)	1	
Adam and Eve a la Mode	1	
Some Shimmiers (Lyons-Moran)	1	
A Baby Doll Bandit	2	
Naughty Lions and Wild Men	2	
The Sweet Dry and Dry (Lyons-Moran)	2	
All for the Dough Bag	2	

WESTERNS

The Jay Bird (Hoot Gibson)	2	
West Is Best (Hoot Gibson)	2	

February Releases
SERIALS

Great Radium Mystery, 17 and 18 (Finish)	each	1
The Lion Man, 6, 7, 8, 9	each	2
Elmo, the Fearless, 1, 2, 3	each	2

COMEDIES

Ain't Nature Wonderful (Lyons-Moran)	1	
Over the Ocean Wave	1	
Non-Skid Love (Lyons-Moran)	1	
Good Little Brownie	1	
Old Clothes for New (Lyons-Moran)	1	
The Bull Thrower	1	
New Screen Magazine, Nos. 51, 52, 53, 54	each	1

WESTERNS

The Prospector's Vengeance	1	
Kaintuck's Ward	1	
A Sagebrush Gentleman	1	

CAPITAL

January Releases

A Man's Creed (Neal Hart)	2	
The Wilderness Man (Neal Hart)	2	
My Girl Suzzanne	2	
Bandit's Gold (Al Jennings)	2	
An Outlaw's Alibi (Al Jennings)	1	

February Releases

Boss of the Flying H (Neal Hart)	2	
The Run Aways (Neal Hart)	2	
When Outlaws Meet (Al Jennings)	2	
Bandit's Heart (Al Jennings)	2	
Screen Follies, 1 and 2	each	1
Oh Louise (Adolph Phillip)	2	

PATHE

January Releases

Reviews 32 to 35	1	

COMEDIES

From Hand to Mouth (Harold Lloyd) (released late in Dec.)	2	
Why Go Home (Snub Pollard)	1	
Slippery Slickers (Snub Pollard)	1	
The Dippy Dentist (Snub Pollard)	1	

SERIALS

Black Secret, 9 to 12 (Pearl White)	each	2
The Adventures of Ruth (Ruth Roland)	each	2
Topics of the Day, 36 to 39	each	1

February Releases
SERIALS

Adventures of Ruth (Ruth Roland) 6, 7, 8, 9	each	2
The Black Secret (Pearl White and Walter McGrail) 13, 14, 15, 16	each	2
Topics of the Day, 40, 41, 42, 43	each	1

Release Date		Length Reels	Reviewed

COMEDIES

All Lit Up (Snub Pollard)	1	
Getting His Goat (Snub Pollard)	1	
Waltz Me Around (Snub Pollard)	1	

HALL ROOM BOY COMEDIES

January Releases

Wrong Again	2	
Neck and Neck	2	

February Releases

Passing the Buck	2	
Can You Beat It	2	

VITAGRAPH

January Releases
O. HENRY STORIES

The Church With an Overshot Wheel	2	
While the Auto Waits	2	

BIG V COMEDIES

Throbs and Thrills	2	
Dames and Dentists	2	

SERIALS

The Invisible Hand (Antonio Moreno), 5 to 6	each	2

February Releases
O. HENRY STORIES

Telamachus Friend	2	
The Dream	2	

BIG V COMEDIES

Pipe Dreams and Prizes (Harry Mann)	2	
Knights and Knighties (Montgomery and Rock)	2	

SERIAL

The Invisible Hand (Antonio Moreno) 7, 8, 9, 10	each	2

GOLDWYN

January Releases

Bray Pictographs, 419, 420, 421, 422	each	1

FORD EDUCATIONAL WEEKLY

January Releases

Eventide	1	
Bubbles	1	
Just Kids	1	
Taken With a Grain of Salt	1	

CAPITOL COMEDIES

The Sure Cure (Mr. and Mrs. Carter DeHaven)	2	
Two Dollars Please	2	

February Releases

Excess Baggage (Mr. and Mrs. Carter De Haven)	2	
One Dollar Down (Neal Burns)	2	
Bray Pictographs, 423, 424, 402	each	1
Ford Educationals, F186, F187, F188, F189	each	1

FOX

January Releases
MUTT AND JEFF ANIMATED CARTOONS

He Ain't Done Right by Our Nell	1	
On Strike	1	
Shaking the Shimmy	1	
The Rum Runners	1	

SUNSHINE COMEDIES

Chicken a la Cabaret	2	
Hungry Lions and Tender Hearts	2	

February Releases
SUNSHINE COMEDIES

Sheriff Nell's Comeback	2	
Her Naughty Wind	2	
Her Private Husband	2	

MUTT AND JEFF ANIMATED CARTOONS

The Plumbers	1	
"I'm Ringing Your Party"	1	
Fishing	1	
Dead-Eye Jeff	1	
The Sour Violin	1	

REPUBLIC PICTURES

February Releases
L. J. Selznick Enterprises

Wm. J. Flynn Series (Herbert Rawlinson)	2	
Judge Browne Series	2	
Twelve Chaplin Reissues	2	

KINOGRAMS
Every Tuesday and Saturday

FILM SPECIALS

JOLLY COMEDIES

The Close Shave (Ben Turpin)	2	
Hubby's Mistake (Gertrude Selby)	1	
Pardon Me (Gertrude Selby)	2	
Girls Will Be Girls (Leo White)	1	

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin)	3	
The Champion (Charles Chaplin)	2	
Work (Charles Chaplin)	2	
By the Sea (Charles Chaplin)	2	

Some Short Reels

"The Land of Opportunity," Republic

"The Land of Opportunity," the Selznick Americanization picture revealed his week at four of the Broadway picture houses, provides a study of Abraham Lincoln rendered by Ralph Ince that, to say the least, is interesting.

The picture opens with a scene in a modern club where Merton Walpole, a parlor Bolshevist, is decrying the state of the nation's affairs. William, an old servant of the club, tells him a story of Abraham Lincoln in the days of 1858 when he was a speaker and lawyer. How Lincoln refused the request of his campaign managers and failed to move on to the next town when he heard that a certain widow's son was on trial for murder and how he defended him successfully on realizing his innocence, makes a human interest episode that was greeted with considerable applause by the Rialto spectators.

Mr. Ince's study of Lincoln is dignified and careful, and as he has selected a period in his life considerably before the time he was made President, he lays himself open to little criticism.

The story, while it is interesting and human, hardly preaches any gospel of Americanism or even faintly suggests it, excepting that Lincoln's character is embodied in the production.

"Fifty-Fifty," Universal

Creditable situations, comedy and actions interwoven in an acceptable story from the pen of Dorothy Lockport, make this a worth-while western. Hoot Gibson plays the lead, and is supported by Mildred Moore, who plays opposite him, George Field, Tote Duero and others who do good work. Alfred Latham cranked the camera and Reeves Eason, who directed maintained a very fast tempo. Fault may be found with the theme, which encourages mistrust in others, but otherwise, this meets with all of the requirements of the successful offerings of this sort. It possesses suspense, and is otherwise up to the mark.

"Tropical Fish," Tyrad

Fish of the tropics are unfamiliar enough to justify their being screened, and most of this, in spite of the fact that it evidently has been made in some acquarium, has been photographed well. They did, however, slip up twice. The scenes at the start take the spectator to what is announced as warm country, and then comes the plunge, showing the fish in one of the rivers. It might have been easy to overlook the bit of deception, until climbing perch were announced. These creatures, according to one of the titles, move up proturberances. And that is where slip number one occurs. Strings by which the fish are pulled up are plainly visible, so much so, that it is really laughable. The other shows the reflection of the cameraman in the glass. With these two portions cut out, the reel can get by, because although many who see it will know just how they secured the material, it is interesting and will hold attention. One of the "Wonders of Nature" series.

"Sheriff Nell's Comeback," Fox

Polly Moran returns to her favorite role of Sheriff Nell in this two-reel Sunshine comedy, which is replete with excellently staged bits. A few of the stunts offered may lack originality, but there is so much new and clever stuff, and a portion toward the close shot on the roofs of several high buildings which is so effective, that the subject is certain to register. Some of the falls and stunts high in the air have been screened so as to provide as many thrills as possible and are truly remarkable. The scene in which the entire police force receives the electric treatment, that in which the coppers are blown into the street through a pneumatic tube, the chase high up and other parts all hold the eye and make this a corking comedy.

"The Plumbers," Fox

Not only is the gag sprung at the end of this animated Mutt and Jeff cartoon an old one, but much of it lacks real comedy business. Some of the shots may be objected to. The scene showing the woman taking her bath with Mutt, unwillingly forced to look on, and others, are risque. More care should be exercised, for stuff of that sort seldom meets with approval. There are some laughs.

"The Sheriff's Oath," Universal

Hoot Gibson, who with Josephine Hill is co-starred in this two-reel western, is not given the opportunity to engage in the usual stunts given him, and the offering depends on the suspense and pathos it possesses rather than on action. And there is enough suspense, but some of the details connected with the averted execution of Arthur Mackley are certainly gruesome, and the atmosphere created decidedly unpleasant. Burt S. Franks, in the role of villain, gives a creditable performance and most of the others hold their ends up in good style. Some of the stuff, however, is neither entertaining nor gripping and should be curtailed.

"Koreaing Around Korea," Chester

One of the recent Chester releases, called "The People in White," dealt with the Koreans. This is another reel shot in Korea, as the title indicates, and is a satisfactory travel offering. Charles Hugo was the cameraman and his work for the greater part is up to the mark. Included in the offering are a nuptial ceremony, footage devoted to the people at some of their work and matter of general interest.

"Runnin' Straight," Universal

Phillip Hubbard has written a story for Hoot Gibson that takes him out of his usual element and places him in a role quite unusual. Instead of being the good man who ultimately routs the villain, he starts out as a newly-released convict who is converted by a bar-room maid and agrees to become honest. Art Flaven who directed handled the story in good style and brought it to a near-climax which offered a fine opportunity for something that could be called different. And they did turn out a conclusion that is different, but so much so—so utterly inappropriate, that the finish is unsatisfactory. The staging, the camera work and the rest of the technical end of it is up to the mark, in spite of a few slight slips, and the story moves along well until the end is approached, when it peters out.

"Majic Clay," Prizma—Republic

Factories are usually dismal places, and seldom present a pleasing appearance without, and more seldom within. Overlooking Cincinnati, however, there is the Rookwood Pottery, which not only presents a spectacle pleasing to the eye outwardly, but is just as neat inside. There, the artistic manner in which skilled hands fashion the delicate vases—the manner in which they seem to grow from small heaps of clay to the finished works of beauty is shown. At times there is a bit of fringe apparent, but the coloring is unusually good most of the time, and the photography, attended to by George E. Stone, also meritorious. The closing shots showing the various completed vases, painted in various colors, are quite fascinating.

"Save Me Sadie," Christie

Hokum and more or less mild slapstick comedy makes up this Christie production, featuring Eddie Barry, and including in the cast Helen Darling, Fay Lemport, Earl Rodney, Edith Clarke and others. From almost the very start to the finish, the various incidents draw laughs in profusion. The situations are clever, the bits of business funny and woven properly into the story, the theme satisfactory and the manner in which the offering has been screened suitable. Almost any audience will consider it funny.

"Broadway Will Be Broadway," Chester

Richard Hait cranked the camera for this Chester reel, which takes the spectator along one of the South American rivers, and then has a considerable portion of it dealing with sheep. The production lags somewhat in places, but in the latter potrion has much that appeals, the spectacle of the flock of sheep will hold attention. It is a sort of combination of scenic and travel offering and one that should get a good-sized amount of booking.

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"A TEST WILL TELL"

Short Reels

"Aids to Cupid," Prizma-Republic

Grasse, a small town in France, specializes in the manufacturing of perfumes, there being sixty factories where scented liquids are produced there according to a caption on this reel, and rose petal candy. This includes several outdoor shots, which appear somewhat dull due to lack of proper lighting. It has, however, a goodly amount of footage that is colored well, and the subject matter is of sufficient interest to get it by.

"Held Up for the Makins," Universal

More comedy than usual, and a full-sized amount of action, place this two reel western, in which Hoot Gibson has the featured role, in the meritorious class. In houses playing offerings of this sort, it should secure booking, for although it is not the sort of picture that the large houses may be expected to play, it should satisfy audiences which like short westerns, youngsters mainly. The story centers about a tobacco famine in a western town, and when the weed is finally shipped, a young and luckless fellow holds up the stage, mistaking it for gold. In the end, the fury of the folks is aroused and Hoot Gibson, by distributing the little sacks of tobacco over the scenery diverts the attention of those who could lay rude hands on the brother of the girl he loves. It ends when he kisses her at the point of a gun.

"My Dog Pal," Universal

Brownie, styled "the wonder dog" is a clever canine, and does some creditable work in this two reeler. The human characters also do much that is funny, but there is too great a quantity of material that is not really laughable. At the start, there is a very clever bit which shows a goat eating an old man's lengthy beard. After that, there is little of any real value. Just a fair comedy.

"Can You Beat It," Hall Room Boy Comedies

Comedy business that is out of the ordinary, and a reasonably good story are what will put this two reeler over. If it had a goodly amount of rapid action in addition, it would probably be a sure fire hit, but it is to be regretted that it is lacking therein. In addition, the lightings and photography in a few places are not fully up to the mark, and this has to rely on the fact that it is unusual in many respects to hold its own. At the start, the scene in which the taller of the boys clips the hair of his partner with the aid of a bowl draws a laugh. The bit where the boys with the aid of a net, manage to collect some coins that are being tossed into the water for boys to duck for is also original, as are several others. In the part devoted to the magic, there is not so much new stuff, but some of it is funny, and it has been screened so as to provoke some mirth. This is not up to the standard set in some of the better Hall Room Boy releases, but it is an acceptable comedy.

"A Wild Night," Universal

In Joe Martin, the trained ape, Universal has an asset. The animal possesses an unusual amount of natural intelligence, performs his different stunts in a manner that suggests thought rather than the following of a routine, and injects the element of novelty into the two reel comedies in which he is the center of attraction. In this production, in addition to Joe, they have a lion which does quite a bit of work, and an elephant also appears, adding color to the two reeler. As far as the story is concerned, this does not rise very much above the ordinary, and the portion in which the lion appears has been drawn out a trifle longer than was wise. Al Santell who produced it, has seen to it that a sufficient variety of bits of business was furnished the stellar performer, and this makes "A Wild Night" worth while. The scenes in which Joe Martin consumes a large quantity of punch, is angered by his reflection in a mirror, proposes to a stout woman, plays checkers and others are all funny.

"The Song of the Paddle," Educational

So far, each one of the new series of Robert C. Bruce scenics has been a commendable offering. This one, however, shows a falling off as far as the choice of material is concerned. Certainly, it lacks the natural beauty of the others. Until almost the very end, the scenes selected are not such as to draw exclamations from an audience. There is much that fascinates in the course of the canoe which is followed throughout, and the few closing shots, taken towards the sun, are really praiseworthy. Unfortunately, however, there is too much that is dull, and the atmosphere during a great part of the piece is not very gratifying.

"India, Land of Mystery," Educational

Educational's "Library De Luxe" releases, hand-colored issues, have not been such as to cause great enthusiasm at times. In this one, fault may also be found with the tinting in places, but its good points overshadow its bad ones by a wide margin. At the start, there are shots of some of the temples, and one portion devoted to the gathering of water-lilies that holds attention, although the coloring of the sky is rather poor. After that there are more bits of real merit, and some stuff concerning the shooting of a pair of crocodiles. The closing portion, in which several kittens and a pair of pups figure, will appeal of course. If you cannot use the entire reel, you should be able to use the latter portion. One of the best of this series, tells the story of the production.

"The Heart Snatcher," Sunshine-Fox

There is nothing greatly unusual about this two reeler from the Sunshine studios. It has the usual number of gags, some old and some new, a little less than the alotted slapstick plot, and is played appropriately by Jack Cooper, Marvel Rea, Harry Booker, Bobbie Dunn and Kewpie Morgan. Probably the best laugh in it is caused by the manhandling of an old automobile. Parts of it fall off as it goes over a rough road but they are all miraculously thrown in place again by use of some clever trick camera work. The windup brings in the usual chase which offers little that is new. Altogether an average slapstick offering. Roy Del Ruth and K. G. McLean directed while the latter also took a hand at the camera.

"Screenics," No. 3, Chester

Russian wolfhounds occupy the screen in the first of the two sections making up the third of Chester's "Screenics." The title of that portion, "Barks and Skippers," is intended to mislead, just as a bit of good-natured fun. In the part thus titled, the dogs are shown making some really startling leaps and in various attitudes. Oliver Herford comments on "Men, Monkeys and Human Beings" in the second portion, which includes several rhymes and other humorous bits. This is up to the standard of the other issues of the series.

"Fishing" Fox

A Mutt and Jeff comedy not as clever as the average run of this series. Mutt and Jeff go fishing with Cicero, Mutt's boy. While Jeff and Cicero are chasing a fish all over the landscape, Mutt carries on a flirtation with a peach in a bathing suit. Cicero comes along with a friendly skunk and a good bit of comedy is derived from this animal. Finally Cicero tells his ma about Mutt's flirtations while an officer brings the little fellow to grief for fishing on private grounds.

"Moosing the Kipaws," Chester.

Canada has much inspiring territory. It has spots where the tall evergreens, rising against backgrounds of swiftly moving streams, furnish scenes that are impressive and beautiful. Using a search for a moose as an excuse for wandering up into the Dominion, and screening some corking water stuff, Chester, with Willard Vander Veer, acting as cameraman, has turned out one of his best scenics in a long while. It includes some very unusual shots of untamed white-tailed deer, a moose, and other bits, that should make it worth your while to see it when you need anything of this sort.

Short Reels

Pathe Review, No. 38

Five parts make up this Pathe Review, which lacks any particular portion that stands out or is of unusual interest. It opens with a tinted scenic part, follows with some footage dealing with ants, a section concerning river lights, a colored slow motion study in which a well groomed horse occupies the center of the screen and a modern Egyptian dance interpreted by Madame Zamura. It hits an even pace and does not differ very much from some of the recent Pathe reviews.

"Waltz Me Around," Pathe

Each new Snub Pollard release includes new and funny bits of business, is screened in good style and shows the star working with enough enthusiasm, but the weakness evident so often before in this series is again apparent here. The production lacks a strong plot and the various bits, which are at times laughable, are not sufficiently clever to place this in the hit class. Pollard is funny as the driver of the van, with his darkey compatriot and a goat on the vehicle accompanying him. A considerable part shows a dancing school, with unconventionally attired damsels, but here there is not very much novelty. As a whole, it is just a bit better than the average one reel comedy.

Bray Pictograph, 423, Goldwyn

Bray Pictograph, No. 423, has three parts of more than usual interest. Opening it is a portion devoted to the formation of dew, including several interesting shots, through magnifying apparatus. Gutzon Borglum, famous sculptor, is shown at work in the second part, which also includes scenes showing some of his works, now completed. The Debut of Thomas Cat, announced as the world's first color cartoon on a caption, closes and is out of the ordinary and should go well in houses attended by youngsters. The coloring has been done fairly well and adds value.

"Screen Follies," No. 5, Capital

F. A. A. Dahme and Louis Seel, who are turning out the Screen Follies for Capital, in producing issue No. 5, have seen to it that some of the women drawn have more drapery on their persons than in some of the preceding reels, and have bolstered the offering generally to the extent that it is now in shape to draw laughter. Some of the stuff is very funny, the entire reel distinctly novel, as are all of these issues, and as a whole, ready to go into the moderate-sized houses and create a good impression.

"Pennywise," Prizma-Republic

Not very long ago, several short Prizma subjects were presented at the Capitol. These were novelties and were not general releases. Now Prizma has taken some of these bits and joined them together into an interesting reel, which is colored splendidly throughout. It depicts some of the uses of wax that are somewhat uncommon, those shown being bead making, and coating of vases. Fashioning a lamp from paper, making artificial flowers and a few other occupations are also shown. Ordinarily, there would be nothing unusual about such an offering, but this is colored so as to hold the eye.

"Bedlam," Gaiety Comedies

From the very start, the photography and camera work of this reel are of xceptional merit. It includes numerous long shots that have been screened so as to hold the eye. The story starts out as though it were going to be a riot, and it is funny enough, until the very finish, when after placing Billy Fletchr, featured with Vera Reynolds, in a situation that possesses many possibilities the film is wound up in a manner that will give one cause to think they didn't make the best of the opportunity. There are some minor incogruities, and in the portion, where what has happened before is reproduced on the screen within the theater, they go too much into detail. That slows it up a bit, but taken as a whole, the offering measures up to a sufficiently high standard to get over.

"On the Inside," Dooley Comedies—Tyrad.

Due to the lack of a novel plot and really novel situations, what would otherwise be an acceptable comedy, fails to score in a number of places. Johnny Dooley, who is starred and furnishes most of the fun while disguised as an old maid, engaged to chaperone three girls, carefully guarded by a jealous father, works ardently and the girls are attractive. It is just a fair two reeler that will get by in some of the smaller houses, but is not sufficiently out of the ordinary to go over in the better theaters.

Monkey Shines," Christie

Eddie Barry, is featured together with Earl Rodney and Helen Darling in a fairly clever comedy, built on the "Monkey Gland" theory, the granted glands causing both Barry and his ancient wife to cut capers and embark on a second honeymoon. Most of it is rube comedy and hokum, in which Barry is prominent. It is slapstick stuff combined with an acceptable theme and should satisfy the average audience.

"A Saphead's Sacrifice," Gaiety Comedies

Included in this Gaiety reel are many incidents and bits of business that are funny and well acted by Billy Fletcher, featured with Vera Reynolds, and another performer, not credited. The scenes wherein Fletcher, and the Kentucky colonel occupy accidentally the same bed, are unusually funny, and the portion devoted to Fletcher's escapade with the bass violinist, includes some stuff that will draw laughter. There is a weakness in the plot as far as the girl is concerned, she being left out of the story after the early part of the picture, but as it is, the piece possesses a considerable quantity of laugh-provoking bits that discount its faults and make it worth while.

"Ruined by Love," Gaiety Comedies.

George Ovey has been provided with a very thin theme in this reel, the conclusion of this hinging largely on the fact that the name of one of the girls in the story is Chlorine, and a play on that word extricates him from a dismal situation. It has some funny material and one bit of trick photography, but little of it is out of the ordinary and the material does not often give reason for mirth.

"It Takes a Crook," Christie.

Dorothy Devore and Jimmy Harrison are featured in a Christie one reeler that arouses interest at the start and has several creditable situations. It all centers about a pair of supposed crooks, male and female, after removing their respective valuables, find each other out and fall in love. There is also another romance, between their assistants, which is not reallyl important enough to occupy the space given it, and the conclusion is not very logical. But it has much really humorous material, enough, in fact, to enable the offering to register a number of laughs.

"Ducks," Christie.

Built about a very conventional plot, with only one or two novel twists that are actually of minor importance, this Christie offering is not likely to cause any great enthusiasm. Earl Rodney and Helen Darling are featured in it, and while their work is satisfactory enough, neither is called upon to do anything out of the ordinary. The weakness of the theme of the offering will prevent it from getting very far, for from almost the beginning, the finish is quite obvious.

"A Call Loan," Vitagraph

Stories in which feminine characters do not appear do not as a rule adapt themselves any too well for screen production. In filming this O. Henry story, however, Vitagraph has turned out a very satisfactory offering, which has a capable cast and holds attention from beginning to end. The conclusion does come rather suddenly, as do all of O. Henry's, but the general merit of the tale, the capable cast and commendable production values all serve to put this in a class with the best of the two reelers of this series. It possesses sentiment, one great thrill, and leads up to a rather sudden, but well brought out climax.

"In Higher Spheres," Ford-Goldwyn

Starting with a mountain scenic, this Ford release has its last 300 feet or so devoted to the making of women's hosiery. The section at the start has much that is of high order and is somewhat better than the average scenic offering. What follows furnishes a rather sharp contrast to it and is conventional industrial stuff.

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SCENARIO BY.....Marion Fairfax
CAMERAMEN.....Henry Cronjager and Sam Landers.
AS A WHOLE.....One of the big things of the year; truly artistic production given to one of Curwood's best.
STORY.....An appreciable realization of the author's brain-child; capably handled by unusually strong cast.
DIRECTION.....Very fine throughout; works in considerable suspense even though the outcome is disappointing.
PHOTOGRAPHY.....Extremely fine; especially double exposure stuff.
LIGHTINGS.....Marvelous; one of the features of the film.
CAMERA WORK .....Splendid
PLAYERS.....Lewis Stone gives excellent performance in double role; J. Barney Sherry at home in role of post commander.
EXTERIORS.....Beautiful shots of Canadian Northwest.
INTERIORS .....Correct
DETAIL.....Generally well taken care of
CHARACTER OF STORY.....A fugitive from justice assumes the role of a member of the Mounted Police who dies after capturing his victim.
LENGTH OF PRODUCTION.....About 6,000 feet

The completion and presentation of "The River's End" has been anticipated with no little degree of interest, inasmuch as it is the initial effort of Mr. Neilan as an independent producer. In his first attempt at "going it alone," Mr. Neilan, both as producer and director deserves the congratulations that he surely will receive.

"The River's End" is surely a Box Office bet. It has all the elements of a B. O. success. Not only because it is big but because there are enough ingredients to suit a variety of interests. The story contains romance, mystery, humaneness and a degree of tragedy with certain sequences to satisfy the lover of thrills.

Derwent Conniston, with the motto of the Royal Northwestern Mounted Police foremost in his mind—"gets his man" after a three year's hunt but before Conniston and his captive, John Keith, reach the post, Conniston dies; but suggests that Keith take his place as a member of the mounted police. Keith takes the big chance and returns to the post as Derwent Conniston with the news that he has captured and buried John Keith.

The post commander, played by Sherry, does not note the substitution. However, Shan Tung, employed because of his peculiar facility for remembering faces, recognizes the deception. He doesn't disclose the fact to the authorities but makes known his discovery to the supposed Conniston himself.

The uncanny yellow man has a strange hold over the daughter of the dead Kirkstone which is not made known until almost the end, and clears up the whole affair. Shan Tung has the girl's brother in his power and knowing that the Chinaman will prove the brother the real murderer of Kirkstone she has agreed to marry the Chinaman. But Conniston (really Keith) comes to the rescue and kills Shan Tung. The mystery element in connection with Shan Tung is particularly effective in its way and affords opportunity for a terrific fight in the den of the Chink.

Lewis Stone is excellent in a dual role and Marjorie Daw is winsome and appealing.

Use Neilan's Name With the Promises You Make

Box Office Analysis for the Exhibitor

There's no need for hesitation when it comes to booking "The River's End." It will please most of the people most of the time if not all of the people all of the time. In other words, it is good all the way through but there are special bits that will have particular appeal for certain tastes.

Outside of its variety of attractions, the picture is good to look at. Much care has been given to artistry and technique in its production. The lightings are decidedly beautiful, particularly the snow scenes.

Use the name of the producer in your advertising, mentioning some of his previous successes and promising them unusual entertainment value in his first independent production. The cast consists of names that in themselves should make them stop, look and listen.

Fine Basic Material and Appreciative Treatment Make This a Comedy Winner

Earle Williams in
"THE FORTUNE HUNTER"
Vitagraph

DIRECTOR ..... Tom Terriss
AUTHOR .....Winchell Smith
SCENARIO BY .....Graham Baker
CAMERAMAN ..... Tom Mallory
AS A WHOLE.....Sure-fire comedy made from famous stage success.
STORY.....Was original when it was new and still holds so; has a lot of story surprises and plenty of laughs.
DIRECTION.....Has built up production with a wealth of sure-fire business; utilizes short, quick scenes which never permit action to drag.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Good
CAMERA WORK ....Realistic shots of small town
STAR....Registers surprisingly well in light comedy role.
SUPPORT.....Very good, embracing number of outstanding comedy types.
EXTERIORS ..... Mostly small town stuff
INTERIORS ..... Appropriate
DETAIL.....Lot of comedy business makes picture exceedingly well balanced.
CHARACTER OF STORY.....Adventures of city chap in a "hick" town, his success in business and love.
LENGTH OF PRODUCTION.....About 5,110 feet

Vitagraph has made a comedy it well may be proud of from Winchell Smith's famous stage success, "The Fortune Hunter." There was some doubt as to how Earle Williams would show in this but he comes through with a breezy light and thoroughly congenial characterization of the Nat Dunham who goes to a "hick" town on a bet and there unwittingly makes a success of himself in business and discovers a real love.

Those concerned in the production certainly handled the material offered in the play with full appreciation. The continuity of the offering is smooth running, the story surprises are exceedingly well handled, while the short, quick scenes employed almost without exception (the which, by the way, are the only kind of scenes to use in making feature comedies) register the points nicely and never allow the interest to drop.

Director Tom Terriss has built up the plot with innumerable bits of business scattered throughout the length of the picture, that bespeak well of his comedy sense. The business is thrown to all the principal characters and thus the picture maintains a delightful balance which might well have been missed had the director insisted always on awarding his star the best bits.

The plot centers around Nat Dunham, a business failure. His pal, Harry Kellogg, successful in Wall Street, enters into a bargain with him. It is that Nat go to some country town, refrain from drinking, smoking and swearing, pledge himself to go to church on Sunday, search for employment, but not too eagerly, and eventually marry the daughter of the richest man in town.

The agreement is a joke but Nat lives up to it until it comes to the marrying part. Here a real romance enters and of course in the end everything turns out all right. The plot itself is not materially strong but there is never a weak moment in it because of the various surprises it brings and the fine business with which it is builded up.

Supporting Mr. Williams is a large cast including Jean Paige, opposite Charles Trowbridge, Van Dyke Brooke, William Holden, Nancy Lee, Earl Metcalfe, Frank Norcross and Billy Hoover.

Here's a Comedy that Deserves Pretty Near the Limit in Advertising

Box Office Analysis for the Exhibitor

You all know very well that good feature comedies are one of the scarcest articles on the market, despite the many stellar companies attempting to turn them out. Well, then, go after "The Fortune Hunter" and give it a strong play in your advertising and you're bound to send home very satisfied audiences.

And Vitagraph has given you a well-known play as the basis of this feature, a play which was written by an author who since has gained the very height of his profession. Mention him, Winchell Smith, and tell them about "The Boomerang" and those two great plays that he staged, "Turn to the Right" and "Lightnin'."

The picture itself presents many good advertising opportunities. Small town exhibitors will find the angle of the smart city man learning a lesson in the country particularly attractive to their patrons while the metropolitan audiences will be attracted by the title itself.

PUBLIC NOTICE
to
CROOKED PRODUCERS

By Carl Laemmle, President, Universal Film M'f'g Co.

HEREAFTER when you try to induce artists under contract with the Universal to break their contracts, I shall call you by name. I shall dangle you up before the eyes of the exhibitors of the world and show that these dishonest practices of yours are the direct cause of the frightful increase in the cost of making pictures.

Some of you are now trying to get Mr. Erich von Stroheim because his picture, "Blind Husbands," proves that he is the greatest discovery in years in the matter of directors; and because you have heard that his second picture, "The Devil's Passkey," is even a greater triumph. Unfortunately for you, von Stroheim comes of good old stock and your money and your wiles cannot tempt him from the path of honor.

When Mr. von Stroheim was untried and unknown as a director, why didn't you gamble on him, as the Universal did? Why didn't you have vision enough to see that he had the makings of a great director? Failing to do this, why do you now hang over him like vultures seeking to grab him by hook or crook, with the accent on the crook?

Have you no sense of decency or honor? Don't you know that any profit you might make by causing another man to violate his written word of honor is polluted profit, tainted money which is unfit to spend on your wives and your children? Don't you know that star-stealing or even attempted star-stealing is a specie of pimping which is loathsome in the eyes of civilized men and women?

I serve notice on you here and now that Erich von Stroheim is under contract with the Universal for years to come. And so is Priscilla Dean, whose great production soon to be released will make your smirking mouths water with desire to smash her contract. And so is Harry Carey. And so are Eddie Lyons, Lee Moran, Marie Walcamp, Eddie Polo, Edith Roberts, Frank Mayo, Tod Browning, Rollin Sturgeon, Jack Ford, Allen Holubar, Dorothy Phillips and Robert Andersen.

Do you imagine that by hiding behind "agents" and fake corporations you can still violate all principle and all honor and continue to get away with it unharmed?

Do you imagine that because the Universal has been long suffering in the past and has never considered any star worth fighting for when that star developed a sense of dishonor, that we will continue to let you pick our pockets hereafter?

Let this sink into your consciousness:—The Universal has engaged counsel at both coasts to prosecute to the fullest limit of the law any one of you by trying to continue your rotten dealings of the past. We intend to exercise our rights at any cost and without a let-up. We will not confine ourselves to enforcing contracts with individuals, but we will punish, as much as the law permits, any crooked agent or corporation who tries to induce any artist to jump a contract with us.

You, and the exhibitors who support you, are directly to blame for the present frightful costs of making pictures. Drunk with easy money, you have tried to use the power of that money to corrupt or dissatisfy artist after artist who had none but honorable intentions and the best of good faith until you came along with your almost irresistible bribes.

You are not going to get away with it any longer. I am going to turn the spotlight on your activities every time those activities are crooked. I am going to frizzle you on the grill of redhot public opinion. I am going to use the one weapon that you are afraid of—The Truth!

This is my final warning. I will not write you any more polite private letters asking you to let our artists alone. As fast as I get the goods on you I will address you publicly and fight the matter out before the eyes of the exhibitors as well as before the courts.

I have tried working with you in National Associations and have found they are not worth a tinker's dam. I have tried every way I can think of to induce you to play the game with the cards on the table. But you don't know how. You used marked cards and you deal from the bottom of the deck!

Crooks of the world, which one of you will be first to take me on!

UNIVERSAL FILM MFG. CO.

Carl Laemmle

President.

Lack of Story Weakness of Russell's Latest

William Russell in
"SHOD WITH FIRE"
Fox

DIRECTOR .....Emmett J. Flynn
AUTHOR .....Harold Titus
SCENARIO BY.....J. Anthony Roach
CAMERAMAN .....Not credited
AS A WHOLE.....Rather long drawn out with insufficient complications to justify feature length.
STORY.....Is built around a single situation which would have had more appeal if footage had been shortened.
DIRECTION.....Is accountable for fine western atmosphere but story prevented injection of much dramatic action.
PHOTOGRAPHY.....Some good scenes and others poor.
LIGHTINGS.....No special effects; some individual scenes show poor handling.
CAMERA WORK .....Good
STAR.....Registers as a clean, upright ranchman effectively enough.
SUPPORT ..... Average
EXTERIORS .....Good western stuff
INTERIORS ..... Appropriate
DETAIL.....Several turns of action towards the climax appear unreal.
CHARACTER OF STORY.....Rancher's attempt to regenerate drink-sodden husband of girl he loves.
LENGTH OF PRODUCTION.....About 5,000 feet

"Shod With Fire" is a western number, melodramatic in its entirety, that suffers through lack of sufficient complications to engage the interest throughout. In fact the story is built around a single situation, a strong one mayhap, but the superfluity of footage, prevents its strength from registering. As the action progresses and you discover they are sailing on the same tack all the way through, it proves to be a bit tiresome before the conclusion is finally reached.

Ann Lytton arrives in a town in Arizona just as Bruce Bayard, a ranchman, has brought a man into the hotel who is unconscious from drink. The man proves to be Ann's husband, Ned. Her discovery of this is, it seems the most dramatic moment in the entire picture.

Bruce takes Ned to his ranch in a contemplated effort to make him reform. But at every turn Ned goes for the bottle. When he has regained his strength Ann comes to him. He refuses to believe her statement that Bruce is a good man and insults her by saying he believes that they are lovers.

He prepares to start with her for his mine, in gaining which he had swindled the previous owner. Fearful of the consequences, as Bruce had warned Ann to keep him away from the mine, Ann sends a message to Bruce via his favorite mount, Abe. Bruce then gives chase. Arriving at the mine there is a lot of detailed action which quite spoils whatever dramatic effect intended, before Ned is finally shot by the former mine owner, his death removing all obstacles between Ann and Bruce.

There is considerable action centered about the horse, Abe, who delivers the message. This will likely appeal to most people. He acts the hero more than once and will doubtless receive a lot of comment.

William Russell makes a thoroughly likeable figure of Bruce and shows considerable expression. Helen Ferguson would have fared better had she acted with more animation, even though her role does call for a constantly depressed appearance. Others are Betty Schade, Robert Cain, George Stewart, Jack Connolly and Nelson McDowell.

Russell's Popularity May Help This Over Its Own Rough Spots

Box Office Analysis for the Exhibitor

William Russell's popularity is built upon better stories than that offered in "Shod With Fire." This picture really presents nothing more nor less than an inadequate idea stretched into feature length and its consequent weakening because of the stretching is certainly obvious.

However, in view of Russell's fine performances in the past you may be able to get by with this by advertising it as "a romantic love song of the plains" as the producer suggests. Give it a good musical setting and speed up the running time as much as possible without making things look foolish and the results with the admirers of the star should not be so bad after all.

Tell them also that the picture was inspired by Bayard Taylor's old "Bedouin Love Song" and quote lines of this which will be found in the press sheet issued.

A Paramount Artcraft Picture

THE GIRL HE MARRIED

THE MAN SHE MARRIED

JESSE L. LASKY PRESENTS

ETHEL CLAYTON

IN

"YOUNG MRS. WINTHROP"

by Bronson Howard

Directed by Walter Edwards

Scenario by Edith Kennedy

IT WILL STRIKE HOME

"YOUNG Mrs. Winthrop" is a picture which will touch a hidden thing in the heart of every man and woman who sees it.

It is a picture which will send audiences out of your theatre happily weeping, and remembering forgotten things.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

THE WOMAN SHE BECAME

THE MAN HE BECAME

America's "Big Ones" Book It

Lesser-Gore Kinema, Los Angeles
Moore's Theatres, Washington
Jake Wells' Virginia Theatres
The Minerva Theatre, Pittsburg
Strand Theatre, San Francisco
Talbot's America Theatre, Denver
Tammen's America, Colo. Springs
The Casino Theatre, Jacksonville
Liberty Theatre, Sacramento, Cal.
Beatty's Liberty, Fresno, Calif.

At every point big, quick-thinking first run exhibitor factors have in most cases cleaned out other picturers of lesser power to make immediate room for

The SAGEBRUSHER

With an all-star cast:
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton--Great Authors Production

The real secret of the great popularity of "The Sagebrusher" is its tremendous *heart story*; its hold upon the emotions. It is a story of genuine throb and appeal, that attracts audiences everywhere.

This production is made by masters. Months were devoted to its production. It bears the stamp of an able organization and Emerson Hough autographs it with his approval.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributors: J. Frank Brockliss, Inc. 729-7th Ave.

Arthur F. Beck
presents

LEAH BAIRD

The Picture Girl Beautiful

in

THE CAPITOL

From the notable stage success by

AUGUSTUS THOMAS

Directed by GEORGE IRVING

Day by day, week by week, "The Capitol" is leading in sales and is leading in importance of the new first runs booked any previous Leah Baird production ever made.

This is understandable, and was *expected* by its distributors, because "The Capitol" is stronger, abler, more vivid, more dramatic and more compelling than the previous Augustus Thomas plays in which Miss Baird has starred.

Have *you* booked "The Capitol"?

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

JOSEPH LEVERING
presents

HIS TEMPORARY WIFE

By Robert Ames Bennet
Directed by Joseph Levering

With an all-star cast

RUBYE De REMER
EDMUND BREESE
MARY BOLAND
EUGENE STRONG
W. T. CARLETON

Booked instantly by Tom Moore for his Washington *Strand;* booked on the circuits of New York and a dozen large cities for immediate play dates. It catches public attention with five all-star cast names.

Exhibitors are taking quick advantage of the chances for exploitation, guessing contests, teaser copy in programs and special folders—all suggested by making a play on the title itself—"His Temporary Wife."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Fairly Satisfactory Picture Made From Strictly Conventional Material

Frank Mayo in
"BURNT WINGS"
Universal

DIRECTOR ..... Christy Cabanne
AUTHOR ..... Bayard Veiller
SCENARIO BY .....Percy Heath and Christy Cabanne.
CAMERAMAN ..... Alfred Gosden
AS A WHOLE.....Fairly satisfactory picture made from material of strictly conventional nature
STORY.....Maintains average degree of interest despite some very unreal characters.
DIRECTION ....Average
PHOTOGRAPHY ..... Generally good
LIGHTINGS ....Some fine effects
CAMERA WORK .....Straight stuff
STAR.....Acts well in an unsympathetic role
SUPPORT.....Josephine Hill as sacrificing wife is forced; Betty Blythe in semi-vamp role steals sympathy.
EXTERIORS ..... Plain
INTERIORS ..... Suitable
DETAIL.....Some subtitles should be altered to gain better effect.
CHARACTER OF STORY.....Wife sells herself to obtain money for sick husband who, recovered almost proves fickle.
LENGTH OF PRODUCTION.....4,075 feet

The story and the treatment accorded it in the production are both conventional quantities with the case of "Burnt Wings" but the picture manages to get into the average class despite its stereotype mold and a pair of rather unreal characters. One reason for this is that it is brief and wastes small time about details, and although this treatment has also served to level the high-lights to a continuous state of sameness the action is never tiresomely prolonged.

The picture is an adaptation of Bayard Veiller's play, "The Primrose Path," and opens in a Paris studio where Ned Templeton, an artist, finds the going hard. When he suffers terribly from starvation his wife, Joan, goes into the streets and sells her body to obtain money for him.

Later Ned is seen installed in New York and successful. He is commissioned to paint the portrait of James Cartwright, a wealthy patron, whose acts are guided by the whims of his daughter, Helen. Helen takes a great liking to Ned and Cartwright schemes to separate him from his wife. In this he believes himself aided by the fact that he is the man whom Joan met in the Paris streets.

But his scheme fails. Ned hears him attempting to bribe Joan to leave him and threatening her with exposure of her past if she refuses. The result is that Ned casts his false friends aside and returns to the wife that made such a supreme sacrifice for him.

The picture brings out some good acting, notably on the part of Frank Mayo, the star, although the appeal he creates is rather short owing to the unsympathetic nature of the role. Betty Blythe, often seen in a lo and behold gown, makes a beautiful figure of Helen Cartwright and in fact, takes much of the sympathy that should go to the role of Joan which suffers considerably owing to the forced performance of Josephine Hill, who is pretty but by no means subtle or polished. Rudolph Christian gives a dignified and impressive performance in the rather impossible role of Cartwright.

Some of the subtitles could be changed to much better effect. When Ned tells his wife not to enter his studio because: "it would be fatal to my career," the very conventionality and "convenience" of the situation is bared to the bone whereas a more skilful use of words would in part cover it up. There are other subtitles of a similar kind.

Not Worth Making Any Big Fuss About

Box Office Analysis for the Exhibitor

Exhibitors of Universal pictures will find "Burnt Wings" below the best of the product issued by this company but good enough to fill a bill. It is not one that you can talk about with any great degree of confidence in your advertising for there is nothing exceptional about it in the way of either story or treatment.

The biggest advertising asset in connection with it is the name of the author, Bayard Veiller, who has the two plays, "Within the Law" and "The Thirteenth Chair" to his credit among others. Indicate that "Burnt Wings" is an adaptation of his play, "The Primrose Path." This should attract. But don't promise anything extraordinary.

Below the Average Standard of Kerrigan Productions

J. Warren Kerrigan in
"THIRTY THOUSAND DOLLARS"
Brunton Prod.—Hodkinson

DIRECTOR ..... Ernest C. Warde
AUTHOR ..... H. B. Daniel
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Arthur L. Todd
AS A WHOLE..... Episodic and incoherent
STORY..... Fair material with very slight plot hinhered by weak continuity and injured by careless direction.
DIRECTION..... Gave little attention to presenting the story in an understandable way.
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually good
CAMERA WORK ..... Ordinary
STAR..... Doesn't look the part of a lawyer
SUPPORT..... No one stands out conspicuously
EXTERIORS ..... Few used
INTERIORS ..... Satisfactory
DETAIL..... Biggest error in failure to properly identify characters.
CHARACTER OF STORY..... Old story of the necklace.
LENGTH OF PRODUCTION..... About 5,000 feet

This is a case of fair story material being spoiled by either a bad continuity or lack of application on the part of the director. Surely something is vitally wrong somewhere for the five reels of "$30,000" have pretty well run their course before the spectator can make head or tail of the whole affair and by that time his interest has been sadly misplaced.

Incident upon incident is flashed upon the screen without the slightest degree of realism or hint as to what the whole thing is about. All that the audience knows is that the fuss is about a necklace but further than that they're kept wondering pretty much as to the rest of the action.

They start off by introducing the characters in a vague sort of fashion which probably accounts for the failure to understand what happens after the story gets started. Kerrigan is shown as a "poor but honest" lawyer who is greatly shocked by having $30,000 deposited in his care by Nancy Chase who is endeavoring to recover a necklace belonging to her uncle and which her cousin, Jack Rollins, has lost in a gambling game.

For some reason or other Warren hides the money back of the pictures on the wall in his office and finds it missing in the morning when Fritzi Brunette, as a go-between in the necklace deal, arrives with the jewel for which Warren is supposed to turn over the $30,000. Fritzi is innocent of anything crooked in the deal.

Fritzi's father is janitor of the building in which Warren has his office. While performing his duties the money falls from behind the pictures and the old man appropriates it. Warren goes to the gamblers' rendezvous to investigate and while there wins $30,000 at roulette which he gives to Fritzi in return for the necklace.

But it is not the real article so hero has to go back and fight for the genuine article which he returns to Rollins' uncle and is rewarded by the old man with a regular job as his lawyer. A prologue to the story informs that a sage of olden times is merely prophesizing the story and so in the end to satisfy the ladies of his harem he looks further into the crystal of the future and shows the wedding ceremony of Fritzi and Warren.

The Star's Name is Your Chief Asset

Box Office Analysis for the Exhibitor

Unless this production is revised to a much more satisfactory degree of coherence it would be advisable to hand your folks a synopsis of the story or they may not know what it's about. The fault lies mainly in a poorly arranged introduction which fails to properly link the characters with the action; that is, the audience will find it difficult to associate the players with the action.

Should you run "$30,000" play up the idea of the "poor but honest" lawyer who suddenly won himself a good position by recovering a famous necklace from a band of master gamblers. You could run the line:

"He lost $30,000 intrusted to his care but see how J. Warren Krrigan gets out of the difficulty in '$30,000' at the blank theater."

The Screen's Most

"One of the best pictures the Capitol Theatre has presented"

That's what the New York Evening Sun says about "The Lone Wolf's Daughter" Louise Glaum's second J. Parker Read Jr. Production.

By her vibrantly popular performances in "SAHARA" and "The LONE WOLF'S DAUGHTER," This Magnetic Emotional Star has been ESTABLISHED as a Screen Attraction of Extraordinary magnitude. J. Parker Read Jr. will soon present

Miss Louise Glaum in "SEX"

a powerful and supremely artistic cinedrama, that can be looked forward to as the sensation of the year.

What the Critics Think of Bosworth

"A Star Whose Ability in His Chosen Line Cannot Be Surpassed" Cedric Weller in N. Y. Review.

"Hobart Bosworth's Art Has Reached Perfection," Marion Russell in Billboard.

That Big Human Being, Hobart Bosworth, N. Y. Times.

J. PARKER
PRODUC
Thos. H. Ince Studios

Striking Personalities

CTIONS

I take pleasure in announcing the stellar acquisition of MR. HOBART BOSWORTH, whose performance as "THE SEA WOLF," by Jack London, will never be forgotten and which has been equalled, if not surpassed, in his latest vehicle, "BEHIND THE DOOR."

I will announce, shortly, the title of my first production with Mr. Bosworth, filming of which already is under way.

J. Parker Read

"A Triumphant Artist"
Grace Bartlett in Los Angeles Examiner

"SAHARA"

—"Elaborate beyond the power of description . . . a photoplay with a new story . . . rarest of the film species."
—New York Evening Mail.

—"An enchanting picture. Louise Glaum gives a wonderful performance."
—Chicago Evening Post.

—"A Masterpiece. Miss Glaum superb."
Guy Price in Los Angeles Herald.

"THE LONE WOLF'S DAUGHTER"
—"That rarest of rare things, a plot intensified and sharpened by transition into screen form."
—N. Y. Globe.

—"GRIFFITH NOR DEMILLE ARE DOING NO BETTER THAN THIS PRODUCER (J. PARKER READE, JR.)"
—Chicago Herald Examiner.

"Best work Miss Glaum has ever done."
E. Dougherty, L. A. Express.

READ JR.
TIONS
Culver City, Cal.

Average Murder Mystery Story Produced in Lavish Settings

Pauline Frederick in
"THE PALISER CASE"
Goldwyn

DIRECTOR ..... William Parke
AUTHOR ..... Edgar Saltus
SCENARIO BY ..... Edfrid Bingham
CAMERAMAN ..... Edward Gheller
AS A WHOLE ..... Murder mystery story considerably gruesome in nature but well portrayed
STORY ..... Spends too much time building to main situation; interest drops because of this.
DIRECTION ..... Average
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK ..... Commendable
STAR ..... Appears to most attractive advantage in bobbed wig; registers emotional points nicely
SUPPORT ..... Very good throughout
EXTERIORS ..... Few
INTERIORS ..... Sumptuous for the most part; include several big settings.
DETAIL ..... Some minor points such as registering of heroine's jealousy done in commonplace manner.
CHARACTER OF STORY ..... Concerns planting of causes for murder and subsequent revelation of guilty man.
LENGTH OF PRODUCTION ..... About 5,000 feet

"The Paliser Case" is a murder mystery which consumes much space leading up to the murder, in fact quite too much. Inasmuch as the title completely gives away the character of the production as soon as the villain is introduced it is a matter of sitting back and waiting for the scene in which he receives a sword thrust in the back. And this scene is a long while coming. After its occurrence the mystery is built up expertly, but no great degree of intensity is created owing to the fact that the clearing up of the situation follows so soon.

The picture has been given an extravagant production and reveals several big settings notably that of the charity bazaar background and the opera house scene. In some of the details of direction a commonplace hand shows. The registering of the heroine's jealousy is done rather poorly. And the manner in which the heroine discovers her mock marriage is not made as clear as it might be.

Cassy, daughter of an old crippled Portugese violinist, earns a scant living for her father and self by singing. She has met Lennox a fine young man who is engaged to Margaret, a society girl. Margaret's mother desires her to marry Monty Paliser, rich but dissipated. Through deceit she succeeds in breaking the engagement but Cassy, unaware of this, marries Monty in order to obtain money for her father.

It is not long afterwards that she discovers that she is the victim of a mock marriage ceremony. She tells her story to Lennox who, because of this and the further report that Paliser is to marry Margaret, vows vengeance. That night at the opera Paliser is stabbed in the back. Lennox is arrested. Cassy confesses that she committed the crime, tho' her old father is the real culprit. He had risen from his chain and made his way to the opera house, committed the crime and returned all unseen. He dies from a heart attack immeditely following his confession. Lennox and Cassy then plight their troth.

Pauline Frederick makes a striking figure, wearing a bobbed wig, and plays her emotional scenes with fine effect. An exceptional supporting cast includes Albert Roscoe, Warburton Gamble, James Neil, Alec Francis, Kate Lester and Hazel Brennan. Carrie Lee Ward also registers outstandingly in a comedy relief role.

Not Exceptional But You Can Get By With It

Box Office Analysis for the Exhibitor

As murder mystery pictures go "The Paliser Case" fails to offer anything greatly exceptional to the general run. However, the extravagant production awarded the picture and the acting of the star and the entire supporting cast will do much to successfully counterbalance this fault.

You will be able to get by with "The Paliser Case" in an average fashion if you don't go after it too enthusiastically in advertising. Catch lines and readers should be built around the mystery and by playing up this angle of the production you may be able to create a suspensive interest in the beginning of the picture that the production itself fails to produce.

Denison Clift

Fox Writer and Director

DIRECTED

MADLAINE TRAVERSE

in

HIS OWN STORY

"What Would You Do?"

A POWERFUL PROBLEM PLAY

Of Which Wid's says under date of January 25th:

". . . One of the most expertly wrought pieces that has reached the screen in quite a while. . . . Powerfully told and skilfully directed, one of the few of which it may be said that it grips. . . . A bare recital of the story fails to give an adequate idea of the picture's power. Certain it is that Denison Clift has shown himself a real picture dramatist here and his handling of his subject deserves outspoken praise . . . 'What Would You Do?' is an out and out class picture."

DIRECTED

BUCK JONES

in

"The Last Straw"

HAROLD TITUS' GREAT WESTERN STORY

Of Which Wid's says under date of February 1st:

"The direction registered distinct originality and handled players and material in a capable manner. A story well adapted to the star has been secured, and Denison Clift has handled it satisfactorily."

JUST FINISHED DIRECTING

MADLAINE TRAVERSE

in

"The Iron Heart"

A GREAT STORY OF A STEEL MILL

NOW DIRECTING

MADLAINE TRAVERSE

in

"The Spirit of Good"

The Story of the Moral Regeneration of a Bad Man and Woman in a Small Mining Town—a Story with all the Power of Bret Harte's Tales of the Early West.

"Too Much Johnson" Has Too Much Forced Burlesque

Bryant Washburn in
"TOO MUCH JOHNSON"
Paramount-Artcraft

DIRECTOR ..... Donald Crisp
AUTHOR ..... William Gillette
SCENARIO BY .....Tom Geraghty
CAMERAMAN .....C. Edgar Schoenbaum
AS A WHOLE.....Intended as polite farce but develops into broad burlesque which will hardly appeal to better class audiences.
STORY.....Has a number of farcical situations which propel the action at a fair clip.
DIRECTION.....Has fallen back on the burlesque for major portion of comedy.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Plain
CAMERA WORK .....Straight
STAR.....Has been seen to much better advantage than this; performance is monotonous, because of lack of shading.
SUPPORT.....Monte Banks bids too strenuously for laughs in burlesque role.
EXTERIORS.....Seascapes and Mexican
INTERIORS ..... Fulfill all story's demands
DETAIL ..... All right
CHARACTER OF STORY....Efforts of youg married man to escape domineering mother-in-law.
LENGTH OF PRODUCTION.....4,431 feet

"Too Much Johnson" opens like a polite comedy as most all of Bryant Washburn's recent Lasky pictures have been, but before it has gotten very well along it finds its way into burlesque and burlesque of a very broad sort. But though it is broad in type, it is by no means so extensive in appeal. Lots of people, rightfully expecting at least an average polite comedy after seeing William Gillette's name attached to it as author, are going to be offended at the reckless intrusion of the burlesque thread which in time grows to dominate the action.

This burlesque is centered on the character of Dathis, a jealous wine merchant bent on discovering the man to whom his fickle wife has transferred her affections and of whom he knows nothing save for the fact that he has a wave in his hair. Monte Banks who handles this role overacts in typical burlesque style, but many of his antics will fail to register because they appear as such forced bids for comedy.

As the rest of the action is subordinated to these scenes the picture fails to measure up to Washburn's standard, as set in his previous pictures. And the star's work here is not up to his best. There are few if any shadings injected into the role and as a result it becomes monotonous before the end of the picture is reached.

The story gets under way after introducing Billings, his wife and Mrs. Patterson, his domineering mother-in-law. Billings has sold his yacht to a Mrs. Dathis but accepts her invitation to take a cruise but sails under the name of Johnson. He excuses himself to his wife and her mother saying he is going to look after oil investments in Mexico. Later he decides on another trip and gives the same excuse. Mrs. Patterson decides to go along with his wife.

This precipitates a grand mixup aboard the boat. Mr. Dathis is bound to kill the "Mr. Johnson" of his wife's acquaintance. A Scotchman is taking his daughter to Mexican oil lands to marry her to a Mr. Johnson. It develops that this Mr. Johnson has bought the lands from Billing's friend and thus his scheme of asking his friend to permit his posing as the operator is blown to bits.

The last sequence staged on the Mexican property of the irate Mr. Johnson is the best in the entire picture and winds the action up with a series of pretty good laughs. The burlesque is milder and the farce sits up and takes notice.

The star is supported by Lois Wilson, Adele Farrington, C. H. Geldart, Monte Blue, Elsa Lorimer, Gloria Hope and others.

Not Up to the Washburn Comedy Standard But May Get By

Box Office Analysis for the Exhibitor

This falls pretty short of Bryant Washburn's best comedies that he has made for Paramount-Artcraft but you will probably be able to get by with it with those who have come to like his work. A good reputation cannot be killed by one somewhat inferior picture and if your crowd has shown a leaning toward Washburn you can slip this in without fear providing you don't shout about it.

A good advertising name in addition to that of the star's is that of William Gillette, the author. Mention that he wrote "Secret Service." A good angle to reflect in the advertisements would be the relation of the fact that the whole foolish story was caused by an obtrusive mother-in-law. The mother-in-law jokes are old, but still useful.

Jack Pickford at His Best as Kentucky Mountain Lad

Jack Pickford in
"THE LITTLE SHEPHERD OF KINGDOM COME"
Goldwyn

DIRECTOR ..... Wallace Worsley
AUTHOR ..... John Fox, Jr.
SCENARIO BY .....Elliott Clawson
CAMERAMAN ..... Don Short
AS A WHOLE.....Human interest story admirably told in artistic screen presentation.
STORY.....War romance flavored with all the emotions caused by conflict; realistically told.
DIRECTION.....Very good especially for the manner in which coherence was maintained.
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Sepia tints and night effects fine
CAMERA WORK ..... Splendid
STAR.....Perhaps the best thing he has done
SUPPORT.....Entire cast well suited to respective roles.
EXTERIORS.....Wonderful locations representing Kentucky.
INTERIORS ..... Accurate Civil War atmosphere
DETAIL ..... Well handled
CHARACTER OF STORY.....Cumberland mountain youth comes out a hero on the Union side and wins over his Southern sweetheart.
LENGTH OF PRODUCTION.....About 6,000 feet

Goldwyn couldn't have made a better selection for Jack Pickford than "The Little Shepherd of Kingdom Come," for it gives him every opportunity that could be offered a juvenile and the star's realization of the part is indeed meritorious. He certainly makes an interesting figure as "Chad," a product of the Cumberland mountain wilds. Throughout the production his performance holds the spectator's interest with little or no variance.

As far as the production itself is concerned, every detail denotes extreme care and a genuine Southern atmosphere, made unusually real because of the accuracy of locations and settings. There are some very beautiful shots of real country in "The Little Shepherd of Kingdom Come," which are shown to particularly good advantage because of the lightings. The night scene in the quaint Kentucky village is splendid.

It does seem that the war sequence has been carried to an unnecessary length for the purpose of completing the romance between Chad and Margaret for that's about all that it does. Of course, it gives hero Jack a chance to prove that he is true blue even if he did join the Union Army.

Chad runs away from his mountain home after the death of his foster-parents and is taken in by the Turner family in the Valley of Kingdom Come where he works for his board and that of his dog. The schoolmaster in the Valley takes a keen interest in the lad because of his diligence and rewards him with a trip to Lexington. Chad bids good-bye to Melissa, secretly very fond of Chad, and the rest of his friends and starts on his vacation.

In Lexington he attracts the attention of Major Buford and when he misses the train for home, the Major invites him to his place. The Major has a sort of instinctive attachment for the lad and without much coaxing Chad agrees to stay but it isn't long before General Dean, a neighbor, objects to the presence of Chad because he knows nothing of his parents. In the end, after Chad returns from the war, the deathbed confession of an old mountaineer, clears his name and he wins the daughter of General Dean.

The supporting cast consists of a long and well known list of names, among them Pauline Starke, the little country girl Melissa, who died of a broken heart, Clara Horton, J. Park Jones, Clark Marshall, Edythe Chapman, James Neill, R. D. McLean, Aggie Herring, Dwight Crittenden, Nick Cogley and others.

Start Them Coming Your Way for This. They'll Like It

Box Office Analysis for the Exhibitor

Jack Pickford is coming up stronger all the time and in "The Little Shepherd of Kingdom Come" he does some fine work in a part well suited to his personality. Admirers of the star are going to like him as Chad, the Cumberland mountain lad. He plays the part with genuine feeling and really gets the sympathy of his audience especially in moments where he is friendless except for his dog.

Your folks will like this one so go after outside business. If the star's producers continue to give him stories like "The Little Shepherd of Kingdom Come" you can keep building up additional patronage when you show his name.

Catchlines could read: "A lad and a dog went down into the Valley of Kingdom Come. But go to the blank theater and see what happened after the lad went out of the Valley." Or, "See Jack Pickford as 'Chad' the Cumberland mountain youth in a vivid picturization of John Fox's 'The Little Shepherd of Kingdom Come' at the blank theater."

Broadway Stage Play Offers a Lot of Foolishment and Not Much Else

Taylor Holmes in
"THE VERY IDEA"
Taylor Holmes Prod.—Metro

DIRECTOR ..... Lawrence Windom
AUTHOR ..... William LeBaron
SCENARIO BY .....S. E. V. Taylor
CAMERAMAN ..... Jake Badaracco
AS A WHOLE.....Silly sort of thing without any actual basic idea worth thinking about.
STORY....Very poor comedy material that stretches the imagination to ridiculous proportions.
DIRECTION.....Didn't register any real humor and played around small ideas until it became tedious.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK .....Ordinary
STAR.....Overdid facial expressions in different emotions.
SUPPORT.....Virginia Valli met requirements; others suitable.
EXTERIORS .....Florida scenes inviting
INTERIORS ..... Correct
DETAIL.....Some sketches accompanying the titles are funnier than the picture itself.
CHARACTER OF STORY.....Young married man with fatherly aspirations seeks to adopt a son when he cannot have one of his own.
LENGTH OF PRODUCTION.....About 5,000 feet

"The Very Idea" isn't much of an idea as far as making a screen story is concerned. Eugenics may be all very well in books and even to be taken seriously by those who desire to take it that way, but when it comes to making a comedy based on this theory,—well, it isn't entertaining to say the least. However, it isn't intended to be taken seriously but even at that there isn't a genuine laugh in it.

Even forgiving the author for the basis upon which he has founded humor, "The Very Idea," like many previous farce and musical comedy adaptations, loses considerable of its appeal because of the missing dialogue. The title writer has endeavored to register some laughs but so many are required to keep the spectator informed, that they become tiresome and miss fire. Also look out for the scissored hand of the censor in more instances than one.

Gilbert and Edith Goodhue, after despairing of having a child of their own, decided to adopt one so they betake themselves to an orphanage where they begin their hunt. However, before they can make a selection from the assortment of youthful applicants for a home, Edith's bachelor uncle, a eugenist, interrupts the affair and advises that they allow him to secure their son.

Norah and Joe, maid and chauffeur respectively, in the home of the Goodhues, decide to get married so uncle in "anticipation" promptly plans to have Edith and Gilbert adopt Norah and Joe's baby, and in the meantime sends the proxy parents to Florida in order that they may become healthy parents for their adopted child.

In Florida, Gilbert, fearing Norah and Joe are going to disappoint him, gets himself into much hot water, including jail, in his effort to secure a baby "by hook or crook." When the young chauffeur does arrive Norah refuses to part with it but a smiling fade-out of Gilbert indicates renewed hopes for a son of his own

Taylor Holmes is practically the whole show. He is on the screen from start to finish and works hard as the "man without a son." Virginia Valli was a rather unconcerned young wife and others in the cast were Betty Ross Clarke, Jack Levering, Edward Martindale, Jean Robb, Edward Lester, Fay Marbe and George Cooper.

Use the Star's Name and Play Safe by Telling Them What It's About

Box Office Analysis for the Exhibitor

If you have a cosmopolitan audience, the theme of "The Very Idea" will probably get by with them and be accepted for what humor they can get out of it. There will be some chuckles but very few real laughs and even if they are inclined to laugh out they will probably feel obliged to restrain themselves because of the more or less risque character of the subject.

The title will probably be familiar to many of your patrons because of the presentation of the play on Broadway last season with Ernest Truex. Play up the name of the star and use some catchlines. For instance, "Are you interested in eugenics? See how Edith and Gilbert finally secure a eugenic baby through the effort of a bachelor uncle." Or, "He wanted a son if he had to steal one. See Taylor Holmes in his son-hunting comedy, 'The Very Idea' at the blank theater."

SIX out of every TEN

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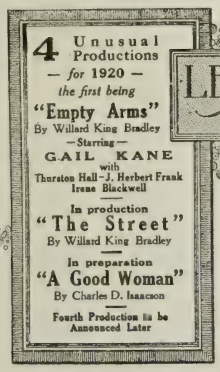

LESTER PARK & EDWARD WHITESIDE
Producers of Unusual Motion Pictures

Frank Reicher,
Director General

February 16, 1920.

Wid's Daily,
71-73 West 44th Street,
New York City. Attention: Mr. Alicoate.

Gentlemen:-

Just a line to acknowledge our deep appreciation of the whole-hearted cooperation we have received from Wid's in the extremely successful campaign just closing on "EMPTY ARMS".

We have been literally swamped with replies from all over the country and it may interest you to know that fully sixty per cent of all these communications referred to having read our announcements in Wid's.

With every good wish for your continued success, I am

Very truly yours,

Lester Park

B

CURRENT RELEASES

EQUITY PICTURES CORP.

Release Date		Length Reels	Reviewed
	Eyes of Youth (Clara Kimball Young)	7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Jan. 4	The Woman in the Suitcase (Enid Bennett)		1/18/20
Jan. 4	Too Much Johnson (Bryant Washburn)	5	———
Jan. 4	The Thirteenth Commandment (Ethel Clayton)	5	———
Jan. 11	Sand (William S. Hart)	5	———
Jan. 18	Mary Ellen Comes to Town (Dorothy Gish)	5	———
Jan. 18	The Tree of Knowledge (Robert Warwick)	5	1/18/20
Jan. 25	What's Your Husband Doing? (Douglas MacLean-Doris May)	5	2/8/20
Jan. 25	The Copperhead (Super-Special)	6	———
Feb. 1	Double Speed (Wallace Reid)	5	———
Feb. 1	All of a Sudden Peggy (Marguerite-Clark)	5	———
Feb. 8	The Six Best Cellars (Bryant Washburn)	5	———
Feb. 15	Mary's Ankle (MacLean & May)	5	———
Feb. 15	On With the Dance (Super-Special)	5	———
Feb. 22	Black is White (Dorothy Dalton)	5	———
Feb. 22	The Amateur Wife (Irene Castle)	5	———
Feb. 29	Huckleberry Finn (Super-Special)	5	———
Feb. 29	Young Mrs. Winthrop (Ethel Clayton)	5	———
Feb. 29	Dangerous Hours	5	———

FIRST NATIONAL

The Thunderbolt (Katherine MacDonald)	5	11/23/19
Virtuous Vamp (Constance Talmadge)	5	11/30/19
Mind the Paint Girl (Anita Stewart)	6	11/30/19
Heart O' the Hills (Mary Pickford)	6	12/7/19
The Beauty Market (Katherine MacDonald)	6	1/25/20
In Wrong (Jack Pickford)	5	12/28/19
In Old Kentucky (Anita Stewart)	5	12/21/19
A Day's Pleasure (Charlie Chaplin)	2	12/14/19
The Greatest Question (D. W. Griffith's Pro	5	1/4/20
A Daughter of Two Worlds (Norma Talmadge)	5	1/11/20
The Inferior Sex (Mildred Harris Chaplin)	5	———
The Turning Point (Katherine MacDonald)	5	———
The River's End (Marshall Neilan Prod.)	5	———

FOX FILM CORP.

William Farnum Series

Wings of the Morning	6	12/7/19
Heart Strings		1/4/20
The Adventurer		———

Tom Mix Series

The Feud	5	———
The Cyclone		1/18/20
The Daredevil	5	———

Theda Bara Series

La Belle Russe	6	9/21/19
Lure of Ambition	6	11/16/19

Fox Entertainments

The Winning Stroke (George Walsh	5	———
Eastward Ho (William Russell)	5	11/23/19
Thieves (Gladys Brockwell)	5	11/2/19
The Devil's Riddle (Gladys Brockwell)	5	———
The Lincoln Highwayman (Wm. Russell)	5	1/4/20
The Shark (George Walsh)	5	1/11/20
Shod With Fire (William Russell)	5	———
Flames of the Flesh (Gladys Brockwell)	5	12/28/19
The Square Shooter (Buck Jones)	5	———
Tin Pan Alley (Ray & Fair)	5	———
Her Elephant Man (Shirley Mason)	5	2/1/20
The Hell Ship (Madlaine Traverse)	5	———
What Would You Do? (Madlaine Travers)	5	1/25/20
The Last Straw (Buck Jones)	5	2/1/20

GOLDWYN DISTRIBUTING CORP.

Star Series Productions

Flames of the Desert (Geraldine Farrar)	7	11/9/19
Jubilo (Will Rogers)	5	12/14/19
The Loves of Letty (Pauline Frederick)	5	———
Toby's Bow	5	12/28/19

Release Date		Length Reels	Reviewed
	Pinto (Mabel Normand)	5	2/1/20
	Water, Water Everywhere (Will Rogers)	5	2/8/20
	The Silver Horde (Rex Beach's	5	———
	The Cup of Fury (Rupert Hughes)	5	———
	The Paliser Case (Pauline Fredericks)		———
	The Blooming Angel (Madge Kennedy)		———
	Duds (Tom Moore)		———
	The Little Shepherd of Kingdom Come (Jack Pickford)		———
	The Street Called Straight (Basil King)		———

Bennison Star Series

High Pockets	5	———
A Misfit Earl	5	———

HALLMARK PICTURES CORP.

A Dangerous Affair (Herbert Rawlinson)	5	———
Wit Wins (Florence Billings)	5	———
Love, Honor and ? (Stuart Holmes- Ellen Cassidy)	5	———
The Phantom Honeymoon (Margaret Marsh)	6	———
The Heart of a Gypsy (Florence Billings)	5	12/7/19
A Woman's Experience (Mary Boland)		———

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.

The Westerners	7	8/10/19
The Sagebrusher	7	1/4/20

Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner

Desert Gold	7	11/16/19
The Desert of Wheat	6	———

◆

J. Parker Read, Jr., Productions

Sahara (Louise Glaum)	7	3/23/19
The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19

Deitrich-Beck, Inc.

The Bandbox (Doris Kenyon)	6	11/30/19
The Harvest Moon (Doris Kenyon)	6	———

Artco Productions

As a Man Thinks (Leah Baird)	5	4/20/19
The Volcano (Leah Baird)	6	8/17/19
The Capitol (Leah Baird)	6	12/21/19
Cynnthia-on-the-Minnute (Leah Baird)		———

Robert Brunton Productions

A White Man's Chance (J. Warren Kerrigan)	5	4/20/19
The Joyous Liar (J. Warren Kerrigan)	5	12/14/19
The Lord Loves the Irish (J. Warren Kerrigan)	5	———

National—Billie Rhodes Productions

The Blue Bonnet (Billie Rhodes)	6	8/31/19

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METRO PICTURES CORP.

Nazimova Productions

	The Red Lantern	7	5/4/19
	The Brat	7	9/14/19
	Stronger Than Death	6	1/18/20

Screen Classics, Inc. (Specials)

	Lombardi, Ltd. (Bert Lytell)	6	9/28/19
	Please Get Married (Viola Dana)	6	11/9/19
	Fair and Warmer (May Allison)	6	10/19/19
	Should a Woman Tell (Alice Lake)	6	12/28/19
	The Walk-Offs (May Allison)	6	1/25/20
	The Willow Tree (Viola Dana)	6	1/11/20
	The Right of Way (Bert Lytell)	6	2/1/20
	The Best of Luck (Drury Lane Melodrama)	6	———

PATHE EXCHANGE, INC.

Release Date		Length Reels	Reviewed
Dec. 7	Brothers Divided (Frank Keenan)	5	1/4/20
Dec. 14	The A-B-C of Love (Mae Murray)	6	12/14/19
Dec. 21	The Prince and Betty (Wm. Desmond)	5	12/14/19
Jan. 4	My Husband's Other Wife (Sylvia Breamer)	6	12/21/19
Jan. 11	Fighting Cressy (Blanche Sweet)	6	12/14/19
Jan. 18	The Web of Deceit (Dolores Cassinelli)	6	1/4/20
Feb. 2	Other Men's Shoes (Edgar Lewis)	5	1/18/20
Feb. 2	Respectable by Proxy (Sylvia Breamer, Robt. Gordon)	6	2/1/20

American Film Co., Inc.

	Yvonne From Paris (Mary Miles Minter)	5	7/6/19
	The Tiger Lily (Margarita Fisher)	5	7/20/19
	This Hero Stuff (William Russell)	5	7/27/19
	Eve in Exile (Charlotte Walker)	7	12/14/19
	The Valley of Tomorrow (Wm. Russell)	5	1/18/20

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19

ROBERTSON-COLE

Specials

	The Open Door	6	10/19/19
	The Broken Butterfly	6	10/26/19
	The Beloved Cheater	5	11/16/19

SUPERIOR PICTURES

December Releases

	Seeing It Through (Brentwood Prod.)	5	———
	Reckoning Roads (Bessie Barriscale)	5	12/28/19
	The Tong Man (Sessue Hayakawa)	5	12/14/19

January Releases

	Haunting Shadows (H. B. Warner)	5	1/18/20
	The Third Generation (Brentwood)	5	1/25/20
	The Beggar Prince (Sessue Hayakawa)	5	2/1/20
	The Luck of Geraldine Laird (Bessie Barriscale)	5	2/1/20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	The Woman God Sent (Zena Keefe)	5	———
	Footlights and Shadows (Olive Thomas)	5	———
	The Imp (Elsie Janis)	5	———
	Sooner or Later (Owen Moore)	5	———
	His Wife's Money (Eugene O'Brien)	5	———
	Greater Than Fame (Elaine Hammerstein)	5	1/18/20
	The Broken Melody (Eugene O'Brien)	5	12/28/19
	Out Yonder (Olive Thomas)	5	———
	A Regular Girl (Elsie Janis)	5	11/30/19
	Piccadilly Jim (Owen Moore)	5	2/8/20
	The Glorious Lady (Olive Thomas)	5	11/9/19
	Sealed Hearts (Eugene O'Brien)	5	———
	The Country Cousin (Elaine Hammerstein)	5	12/14/19

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19
	A Scream in the Night (Special Cast)	6	10/26/19
	Faith of the Strong (Mitchell Lewis)	6	9/21/19
	The Isle of Conquest (Norma Talmadge)	6	11/9/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	———
	Just a Wife (Special Cast)	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
	Girl of the Sea (Williamson Sub. Prod.)	6	———
	The Amazing Woman (Ruth Clifford)	5	———
	The Blue Pearl (Edith Hallor)	5	———
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
	Dad's Girl (Jackie Saunders)	5	———
	The Gift Supreme	5	———
	The Only Way Trail (Edythe Sterling)	5	———
	Mothers of Men	5	———

KINOGRAMS

Release Date		Length Reels	Reviewed
	Every Tuesday and Saturday.		

UNITED ARTISTS' CORP.

Dec. 2	When the Clouds Roll By (Fairbanks)		1/4/20

UNITED PICTURE THEATERS

	Her Game (Florence Reed)	5	———
	The Eternal Mother (Florence Reed)		———
	The Corsican Brothers (Dustin Farnum)		12/28/19

UNIVERSAL FILM MFG. CO.

Jewel Features

	Paid in Advance (Dorothy Phillips)	6	11/16/19
	The Right to Happiness (Dorothy Phillips)	8	8/24/19
	Blind Husbands (Eric Stroheim)	7	10/19/19

Universal Features

	The Brute Breaker (Frank Mayo)	6	11/23/19
	The Rider of the Law (Harry Carey)	6	10/12/19
	The Trembling Hour (Helen Eddy)	6	10/19/19
	His Divorced Wife (Monroe Salisbury)	5	11/9/19
	Under Suspicion (Forrest Stanley-Ora Carew)	5	11/23/19
	Lasca (Edith Roberts-Frank Mayo)	5	11/23/19
	A Gun Fighting Gentleman (Harry Carey)	6	11/30/19
	The Pointing Finger (Mary MacLaren)	5	12/7/19
	The Day She Paid (Francelia Billington)	5	12/14/19
	The Triflers (Edith Roberts)	5	6/11/20
	The Phantom Melody (Monroe Salisbury)	5	1/25/20
	Marked Men (Harry Carey)	5	12/21/19
	Rouge and Riches (Mary MacLaren)	5	1/4/20
	The Prince of Avenue A (James Corbett)	5	1/11/20

VITAGRAPH

	In Honor's Web (Harry Morey)	5	11/9/19
	A Fighting Colleen (Bessie Love)	5	11/16/19
	The Black Gate (Earle Williams)	5	———
	The Combat (Anita Stewart)	5	———
	The Golden Shower (Gladys Leslie)	5	12/21/19
	The Tower of Jewels (Corinne Griffith)	5	1/11/20
	The Darkest Hour (Harry Morey)	5	———
	Pegeen (Bessie Love)	5	———
	When a Man Loves (Earle Williams)	5	1/18/20
	The Sins of the Mothers (Anita Stewart)	5	———
	The Midnight Bride (Gladys Leslie)	5	2/1/20
	Human Collateral (Corinne Griffith)	5	———
	The Birth of a Soul (Harry Morey)	5	2/1/20

Special Productions

	The Winchester Woman (Alice Joyce)	6	11/16/19
	The Climbers (Corinne Griffith)	6	11/9/19
	The Vengeance of Durant (Alice Joyce)	6	12/14/19
	Slaves of Pride (Alice Joyce)	6	1/18/20

Some Short Reels

"Torchy"

Yea, Bo! Want a good comedy—a good two-reeler—with the latest innovations in shimmying music captions? Then get to "Torchy."

This is a new one. The "Torchy" comedies featuring Johnny Hines are being produced by Charles C. Burr and if the rest of them come through as well as the first, shown this week at the Strand, it's a bet that they are going over big.

And the titles! Some titles. One or two of them are too long but otherwise they get across in great shape. Probably the captions really make this two-reeler a feature. Johnny Hines is good, of course, and the director has seen fit to let him alone so he plays his natural self. When he crosses himself after rubbing the countenance of a young Hebrew before he shoots crap, will get a giggle out of anybody.

And his shimmying feet. If there is a girl who loves to dance who comes to your house who just won't rave over Johnny's dancing, and the way shimmy music notes are shown on the screen—well then—she just isn't a dancer.

It is a good deal harder, so some say, to make a snappy two reel comedy than a feature. If so the Johnny Hines organization doesn't seem to be afraid of the job. They've certainly got a knock-out in their first one.

"The Charming Mrs. Chase," Pathe

"The Charming Mrs. Chase" is the initial two reel comedy produced by Mrs. Sidney Drew based on the "After Thirty" stories by Julian Street. Mrs. Drew has developed a human comedy very much in the same key as those she made with her late husband. Its laughs are never forced, they spring directly from humanisms that everyone accustomed to any kind of home life will recognize as realities. The plot is simple and merely relates of the manner in which a married man, a little bit tired of the routine of his existence, sought to provide himself with a thrill by taking another man's wife to luncheon. But the date proved inanely dull and so the husband goes home to his wife realizing that his future marital life is to be one of contentment minus thrilling episodes. The picture is invaluably enriched by the cleverly drawn characterization of John Cumberland as the husband. His work here serves to demonstrate that he is an artist.

"The Charming Mrs. Chase" should be on the bill of every high class and family theater. The thrills that the husband could not find are present in the shape of many, many laughs.

"Some Mind Reader," Dooley-Tyrad

Johnny Dooley in his second production for Tyrad proves that with properly selected, directed and produced vehicles, he should be successful in the films.

Taken as a whole, the offering will get over. Dooley has a winning personality, and in addition, Sophie Tucker and Gilda Grey, who are a pair of celebrities appear in the production, which gives it an additional pull at the box office. Unfortunately, the rather robust Sophie does not screen nearly as well as Miss Grey who shakes herself over the silver sheet with vigor.

In the early portion of the offering, there are too many titles. Many of these are funny and will draw laughs, but in a few places, it would be well to cut them. The story seelcted is a good one, but they did not always make the best of it, more action being necessary in places. But the picture does possess a sufficient number of good qualities to enable it to hold its own with the avearge audience.

"A Dream of Fair Women," M. W. Garsson

When the Motion Picture Magazine, Motion Picture Classic and Shadowland held their Fame and Fortune contest selecting about a score of the prettiest damsels and these who displayed the greatest amount of histrionic ability from 50,000 contestants, a two reel production was made, with the winners appearing. The offering, state-righted by M. W. Garsson, is strictly one for the picture fan. If exploited properly, that is, if played up to the fan in the proper manner it will undoubtedly prove of value at the box office.

Considering that the cast is almost entirely composed of amateurs, the work of the players is entirely satisfactory. The fault with the offering is that there is much more than enough material. But the story, the entire production, serve but one purpose, that of presenting the youthful maids upon the screen. And they are attractive, you can guarantee that.

In advertising appeal directly to the fans. Tell them of the contest, that numerous girls participated and that the actual winners are to appear in a two reel photoplay, adapted from Alfred Tennyson's poem, the title of which is the same as that given the picture. Mention names. Say that the judges were Mary Pickford, Cecil D. deMille, Maurice Tourneur, James Montgomery Flagg, Howard Chandler Christy and Olga Petrova. Then tell them who some of the lassies are. And accentuate the fact that it is a contest film; avoiding promises as to its matter.

The story concerns a young artist who is not faithful to the girl who loves and understands him. In a dream, after reading a poem of Tennyson's, he comes upon various women, representing grace, charm, coquetry, etc. It is love however, who understands him and furnishes him with inspiration, so that when he wakes he pursues his work with renewed vigor. In the end, he returns to the girl who adores and forgives him, because she understands him.

"An Island of Enchantment," Educational

Due to the popularity hand-colored scenics are enjoying at present there are more offerings of that sort on the market than usual. In this Educational Library De Luxe reel, some fault may be found with the manner in which the colors have been applied. There are several shots that are really beautiful, most of these being scenes showing the temples and pagodas of Japan, which has furnished the material for the subject. Some footage devoted to the manner in which small vessels similar to canoes shoot down rapids bears watching.

"Sailing and Fishing," Educational

Several exquisitely tinted shots of water scenes stand out in this Educational reel from its Library De Luxe, and add beauty to an otherwise satisfactory scenic production. A great part of it is devoted to the catching of a large species of fish of Palermo. This is of great interest. The camera work throughout is of high order. Worth while to get over with any audience.

"Log of the La Viajera," Educational

In screening this reel, Robert Bruce has departed from his usual haunts, and pursued the journey of a sailing vessel through Canadian waters. While there is some stuff in it that holds the eye, there is little of the natural beauty usually so profuse in his films and it is therefore not as appealing as some of his other stuff. The photography throughout is up to the mark, and there are many shots that are of interest. It is a creditable offering of its kind.

Short Reels

"Tick-Tock," Ford-Goldwyn

Several of the details of the making of clocks and watches are disclosed in this Ford industrial which is up to the standard. It is not especially valuable as entertainment matter but for those interested in this subject should prove of value. The manner in which it has been screened is satisfactory, considering that they had to go to a factory and shoot the stuff indoors without studio accommodations.

"The Adventures of Ruth," Pathe

Close conflict and rapid action is lacking in the tenth episode of this serial, called "The Forged Check". There is little in it to please the average serial fan, and the scheme of having the different keys handed the heroine, for her to follow out in each case the appended instructions, is becoming a bit tiresome.

Bray Pictograph, No. 424, Goldwyn

Considerable discussion has been aroused recently by several scientists who for a living are planning various ways of butting in on the residents of some other planet, which may or may not be very pleasant. In this Bray Pictograph, the first part is called "All Abroad for the Moon," a diagram study animated by Max Fleischer. It is one of the best bits of educational film ever made. The clearness with which each point is illustrated and the manner in which it has been screened is such as to hold the attention of those scientifically inclined as well as others. In addition, this has a Krazy Kat cartoon appended, directed by Vernon Stallings, and is quite clever, possessing several novel bits that will put it over. Every bit of the reel is entertaining, and the initial portion in addition possesses great educational value.

"Silverware," Ford-Goldwyn

Perhaps it is because making silverware is comparatively simple that this Ford educational offering hold attention so well, and perhaps it is because it is somewhat unusual. At any rate another very satisfactory industrial reel must be credited to the Ford organization. It shows skilled laborers fashioning the various common silverware utensils, and one or two of the processses are not very familiar, namely, some of the lathe work. One of the best of its kind produced by this firm in some time.

"One Dollar Down," National-Goldwyn

Oft has the comedy producer availed himself of the spectacle of men or women, or both, who have for some reason lost their outer raiment, chasing about where many meet. In this two reeler much of the punch is provided by this sort of stuff, but they have seen to it that the offering is kept more or less clean. In some places where the leading pair appears somewhat exposed, some of the scenes may be curtailed by censor boards, but the greater part of it should not cause any objection. There are numerous situations that are clever, the characters perform in fine fashion and the piece is superior to anything, Neal Burns has done for a long while.

The star is seen at the start as a clerk in a shoe store, where the floor-walker strives to win away from him, one of the girl employes. She agrees to accompany the latter to a ball and Burns also attends, buying on credit, a dress suit for the occasion. Unfortunately, he is discharged after getting into trouble with the floor-walker and the fellow who has sold Burn's the garment, on learning of his dismissal, plant to retrieve it. At the ball, Burns is caught and the suit removed. Incidentally, the girl's gown, which was supposed to have been delivered to the home of her employer, is also taken away, and some knock-about stuff results. In the end, Burn's cleverness is appreciated by the store owner, and he is made the manager. The girl is his, of course.

"A Pool of Peaches," Florida Film-Arrow

Present day picture audiences regard slap-stick comedies in a more or less nonchalent manner, unless they are based on stories that are out of the orrinary or possess business that is unusual. In this two reel "Sunbeam"' comedy, there is a lack of really worth-while material and the story is hardly commendable, yet the production generally has some mirth-provoking stuff. There are several attractive damsels who either sport gymnasium uniforms or single piece bathing apparel adding spice to the subject, and in several spots it picks up a trifle, but most of it will probably not get by very easily.

"The Lion Man," Universal

In the 15th and 16th episodes, respectively entitled "The Furnace of Fury," and "Relentless Renegades," rapidity of action, and the near unravelling of the mystery hold the offering up. A great deal of the action takes place in a moonshine still. It is, however, the scene of an exciting battle in which the hero almost overcomes a group of antagonists, but is of course lowered through a trap door when he is about to be returned the victor. Mexican bandits enter the story and the 16th episode ends in a way that will get them to come and see what occurs after that.

Wid's Daily Binders - $3.00

Invaluable for reference purposes.

Short Reels

"The Phantom Butler," Republic

Living a sort of Dr. Jekyl and Mr. Hyde life, a convicted and escaped forger is apprehended by Herbert Rawlinson, secret service man extraordinary, who supplements the haul with the round-up of another schemer. This is on of the William J. Flynn series of two-reelers in which Rawlinson plays the featured role. Although it does possess an element of suspense, it is at times rather obvious. Except for the lightings in some places, this is up to the mark technically, the players perform in acceptable style and the direction is satisfactory. As a whole, a reasonably good offering of its kind, that should go well where they like mystery, for although many of them will outguess it, they have kept this moving at a reasonably fast rate and it has much in it that will get over with a punch.

"Why Cooks Go Cuckoo," Gaiety Comedies

George Ovey is featured in a Gaiety comedy which is built about a rather thin theme, but has a few creditable situations which will put it over. The start finds the hero and his beloved employed respectively as cook and waitress in a restaurant. Ovey is informed that he has inherited a seminary, and accompanied by the lady of his heart, ventures towards his newly acquired property. In the school, there is a laughable situation, when he examines the girls with regard to their ability as to flirtation, and all goes well, until he finds that what he inherited was a cemetery, there being an error in the message. The finish finds the

---

"Quicksands," Arrow

For another of his Northwoods Dramas, Edgar Jones has selected a rather unusual theme. Beyond doubt, it could have been made into a longer production, and in keeping it down to two reels, he has made it necessary for the audience to take some things for granted. The offering is one that possesses an element of mystery, suspense and a generally wholesome atmosphere. Edgar Jones who plays the principal role appears to be a likeable fellow, and the rest of the cast is suitable. There is a good deal to be desired as far as the direction is concerned, however. In the scene in which Jones exposes the crooked gambling device by which the players are being fleeced of their lucre, the more or less calm manner in which the most recently cheated fellow takes it is surprising. At the finish the reason why Jones, who has been robbing the messenger of a timber company, taking only $5,000 each time is not made perfectly clear. His death in the quicksands in the end, leaving Demby and the girl happily united is a pathetic touch, especially so since Jones is the center of attraction throughout, making the two reeler an actual tragedy. The quicksand portion has been made very realistic, and the subject, as a whole merits booking.

"Should a Husband Tell?" Christie

Everything that a one reel comedy should have excepting the unusual, is to be found in this Christie production. It has been screened in fine fashion, directed well and the characters perform in a manner that will win favor. Unfortunately, the basic theme is one that has been used too frequently. The story concerns a youthful couple, whose little family is almost disrupted by the arrival of wifey's brother Of course hubby does not know he is her brother and is greatly astonished when he sees him kissing and embracing her The only unusual twist in this is, that hubby has a little surprise planned, the same being an auto which he intends to present to his wife. It results in his being mistaken for a taxi driver, and in his being placed in close proximity to the others and in some comedy when they attempt to eject him from his own home.

"Elmo, the Fearless," Universal

Chinese dives—villainous, sneaking yellow-skinned Mongolians—the fascination of the little-known Orient—these all please serial patrons. And so, in eposide 11, "The Temple of the Dragon," Elmo Lincoln with the fair young heroine, the wicked gang that would take from its just owner a valuable gold mine, all hie themselves to such a den, leaving an intricate dive in the city slums behind. For plausibility, this does not rank very high, in fact it does not rank at all. But it has action and is unusual. The finish, where the powerful Elmo Lincoln is tied to the image of the dragon, facing death because of a poisonous vapor it emits, will certainly hold attention.

The twelfth episode winds up with a crash in which an automobile and wagon on which the leading duo are perched come together. There have been several wrecks in this serial before and that will probably detract from the value of the scene, which has not screened very effectively. "Cashing Through," as this part of the production is called maintains just a fair average.

"License Applied for," Christie

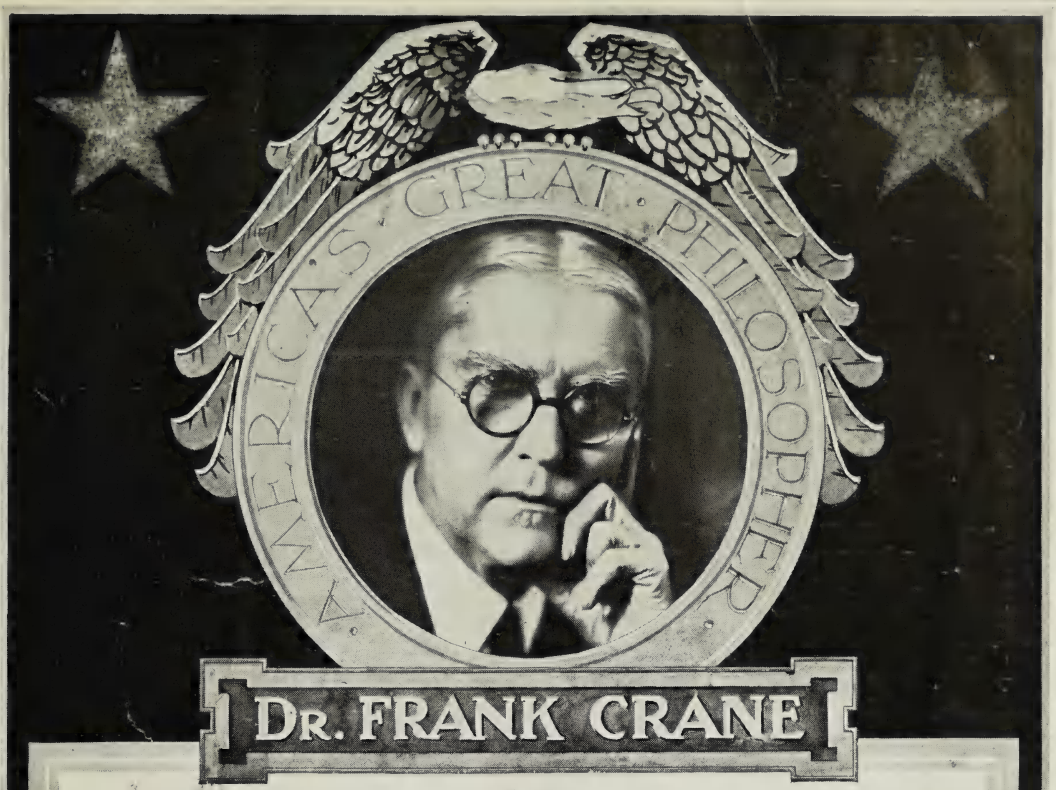
Earl Rodney and 'Vera Steadman are featured in a Christie reel, in a story by Frank Roland Conklin. Thematically, this is quite acceptable and holds the spectator in suspense. The director has kept it moving at a satisfactory rate of speed, and the cast measures up to the desired standard. It concerns a young man, who is so certain that the girl who he loves will agree to marry him, that he secures a license before proposing. Invited to spend some time at her home, he tucks the license under his pillow, fearful lest the girl bolt when she discovers that he has secured it before gaining her consent. When the young lady's feminine cousin arrives, Rodney is asked to let her have his room, and the document still remains under his pillow. It becomes necessary for him to propose before the license is found, but he is interrupted every time he attempts to go through with it. Finally they do get at the certificate and the girl does become a bit peevish but all is well when she remarks that she sees no reason for not using it. A clever clean comedy.

"Dead Eye Jeff," Fox

Bud Fisher's caricature performers, Mutt and Jeff, join a circus in this reel and after some knock-about stuff, cleverly animated, and including much that is funny, they succeed in wrecking the entire establisment. Assistants to a lion tamer and sharpshooter are advertised for in the beginning, and the inseparables apply. Mutt amuses himself with the lion, while Jeff announces the freaks and then permits the pistol expert to shoot a pipe from his mouth. In that portion, most of the real laughs come, and the riot that results holds attention until the very finish.

"Her Private Husband," Fox

Fox's newest Sunshine comedy starts with a laugh in which Chester Conklin is reposing on the lap of a woman of plentiful proportions, sewing a patch on his trousers, while he plays solitaire on the floor. After that, Conklin, as the waiter and the cook, starts throwing a mass of dough about, and then comes the breaking up of crockery. No particular attention has been paid to continuity, for the next scene finds him before a cinema theater, where he flirts with a youthful, married, amateur actress. There is a laugh where Conklin tampers with the poster, but the stuff that results later lacks novelty, a great deal of it consisting of the shooting of revolvers and then a burlesque on a benefit performance. There is some good trick photography in the last few hundred feet, where Conklin bounces lightly about on balconies. Some of the gags in the early portion are funny.



THE PRODUCERS OF "EMPTY ARMS" HAVE THE PRIVILEGE TO ANNOUNCE

that they have contracted with one of the most distinguished literary men of the world to write a big feature picture of timely and universal interest. The man with whom the engagement has been made is perhaps the most read writer in America. His daily editorials and gentle philosophical treatises are followed religiously by over Twenty Million Readers in the foremost cities of the country. Those who know him virtually worship him. Hence it is a distinguished privilege to announce that the producers of "Empty Arms" have made arrangements with DR. FRANK CRANE, in collaboration with CHARLES D. ISAACSON, Dr. Crane's colleague on the "New York Globe," for the famous philosopher and teacher to tell in story form his grand conception of

"DEMOCRACY"

A SUPER FEATURE will result. We have already read the script of the story, and we are able to announce at this time that it is one of the most extraordinary dramatic tales ever conceived for motion picture development!

"DEMOCRACY" will unquestionably be the biggest Feature Picture made since the "BIRTH OF A NATION" and "CABIRIA."

No expense will be spared in the filming of the story. The foremost actors and actresses are engaged, and the picture will be made with the co-operation of Dr Frank Crane, by FRANK REICHER.

OPTIONS ON "DEMOCRACY" FOR TERRITORIAL RIGHTS MAY BE SECURED AT ONCE. Preference will be shown, naturally, to buyers of "EMPTY ARMS."

LESTER PARK and EDWARD WHITESIDE
500 FIFTH AVENUE NEW YORK CITY

A wonderful face! Mabel Normand is the most liberally imitated comedienne in the world—but do you know of one actress who can even remotely approach her? "Pinto" reveals her in a thousand entrancing moods.

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

the BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XI. NO. 59 Sunday, February 29, 1920 Price 25 Cents

Tears Mean Money!

WHEN you have a picture that puts tears in the eyes and smiles on the lips of your audience you have a real money-making picture.

"Young Mrs. Winthrop" does just that.

By Bronson Howard

A Paramount Artcraft Picture

JESSE L. LASKY · · · PRESENTS

ETHEL CLAYTON

IN

"YOUNG MRS. WINTHROP"

by Walter Edwards

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK.

ARTCRAFT PICTURES

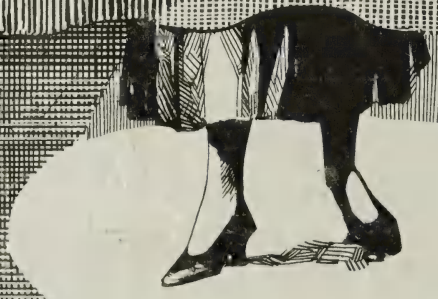
Scenario by Edith Kennedy

REMEMBER WHAT WE TOLD YOU
ABOUT CONSTANCE BINNEY?
AND SHE MADE GOOD TOO!

WELL
REALART
Announces

A
NEW
STAR

ABOUT WHOM IT IS JUST AS ENTHUSIASTIC



REALART PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK CITY

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News of the Week in Headlines

Monday

527 theaters signed in N. Y. state to show advertising reels.

Vivian Martin Pictures, Inc., to star Vivian Martin; Edward Bowes, president of organization.

Tuesday

Reelcraft Pictures Corp. chartered in Delaware at $5,000,000.

Important meeting of directors of Associated First National Pictures.

Wednesday

Chicago picture theaters threaten to close unless operators' union meets demands of Allied Amusements Association.

Reported Koplar-Goldman houses in St. Louis in deal with Paramount.

Hart suit, involving $500,000, against Thomas H. Ince, under way.

H. D. H. Connick, Famous Players, on coast. May mean changes in coast organization.

Rembusch and Olson mentioned in Indiana combine of 50 first run houses.

W. H. Swanson sells First National Denver franchise to Harry T. Nolan.

Thursday

M. L. Malevinsky claims "a victory for Tucker."

Two new directors elected and plans adopted at meeting of Associated First National Pictures.

Capital Film exchange men meet in Chicago.

A. H. Blank in million dollar deal in Des Moines.

H. B. Wright resigns as manager of Northwest Exhibitors Circuit.

Friday

Frohman Amusement Corp. selling stock direct to public. Expect 5,000 stockholders.

James V. Bryson to open Universal offices in Australia.

Pat Powers says Universal will build studio in London.

Sol Lesser takes over distribution of Special Pictures Corp.

Saturday

Goldwyn directors meet-reported discussing plan for distribution of Associated Producers product.

Tom Moore to have 11 houses in Washington.

A. Kaufman signs Allan Holubar and Dorothy Phillips.

Joseph Urban, technical director for Cosmopolitan Prod.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Applicants *for* Franchises Please Notice

The delay in replying to your letters of inquiry has been due to the magnitude of the task of our statistical staff at present engaged on pro-rating the Franchise Units to be allocated to each and all territories. In order that the percentages allocated to each territory be absolutely accurate and fair to all it is necessary to complete the statistical division of the entire United States and Canada before any one theatre is given an estimate as to its Franchise percentage.

The gigantic task is now nearing completion and we can assure the very great number of exhibitors who are anxiously awaiting a reply by mail or in person by a First National representative that we will give their applications consideration at the earliest possible moment.

The widespread interest in our new Franchise proposition is very gratifying. It is the strongest kind of indication of the realization by exhibitors generally of the benefits that it is certain to bring to those fortunate ones who secure a First National Franchise and the many advantages that will accrue.

Exhibitors' Defense Committee

Composed of Members of

The First National Exhibitors' Circuit, Inc.

Address inquiries to
Exhibitors' Defense Committee
The First National Exhibitors' Circuit, Inc.
6 West 48th Street, New York, N. Y.

Mark Twain Lives Again on the Screen; a Picture With a Wide Appeal

"HUCKLEBERRY FINN"
Paramount-Artcraft

DIRECTOR ..... William D. Taylor
AUTHOR ..... Mark Twain
SCENARIO BY .....Julia Crawford Ivers
CAMERAMAN ..... Frank E. Garbutt
AS A WHOLE.....Delightful picturization of characters and episodes that ninety-nine out of a hundred know.
STORY .....Sure-fire in its humorous appeal
DIRECTION.....Has brought out the real spirit of the book in every scene.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Fine
CAMERA WORK ..... Good
LEADING PLAYER.....Lewis Sargeant a wonderful find for the title role.
SUPPORT.....Many fine types
EXTERIORS.....Lot of Mississippi River scenes mellow with old atmosphere.
INTERIORS ..... Highly appropriate
DETAIL.....Correct from big to little things
CHARACTER OF STORY....Adventures of Huck Finn.
LENGTH OF PRODUCTION.....7,186 feet

Mark Twain on the screen is as universally appealing as Mark Twain on the printed page, for here was an author that wrote in a language that all who read appreciated, thrilled, chuckled, laughed and understood. So a Mark Twain work on the screen is bound to appeal in all directions provided it is transferred with due care and regard for the atmosphere surrounding the original work.

And this task has been successfully accomplished by Director Taylor and his scenario writer, Julia Crawford Ivers, with respect to "Huckleberry Finn" and in the success of their efforts is written also the tremendous success that the picture is bound to achieve.

Its appeal is bounded by no limits. "Huckleberry Finn" is a picture for children, women and men of all ages, creeds and races. Its various episodes are for ever a-tingle with the quaint humor and characterization that were Mark Twain's genius. Huck Finn in the bondage of pampering and nagging old maids, Huck Finn maltreated by a drunken father, Huck Finn a refugee down the Mississippi River, away from it all, and Huck Finn in the midst of various humanly appealing funny adventures, is a constant joy.

If any episodes in the work here offered stand out they are those showing Huck and the two fakirs, the "Duke" and the "King." The rare humor which the scenes between them build up accumulating in the riot at the final performance of the "Royal Nonesuch" when the audience comes armed with sundry missiles from bad eggs to dead cats, is positively infectious. But then, too, all the many scenes connected with the vagabond existence that Huck Finn leads on the Mississippi raft are fairly loaded to the sprocket-holes with comedy as rare as it is human. Suffice it that all the episodes hang together remarkably well and that, after it is all done, they leave you in a state of admiration for those responsible for the perpetration of this Mark Twain work in new form.

Lewis Sargeant was a happy choice for the title role for he is the very embodiment of the familiar character, while his performance is entirely free from harmful swagger. A long list of names is included in the supporting cast, among which Frank Lanning, Orral Humphrey, Tom D. Bates, Gordon Griffith (in the role of Tom Sawyer), Katherine Griffith and Martha Mattox are outstanding.

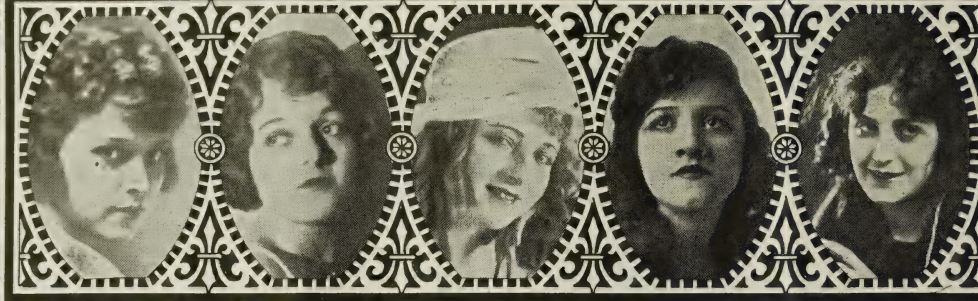
Let Loose on This in All Directions and Prepare For a Clean-up

Box Office Analysis for the Exhibitor

You certainly can't well afford to miss playing "Huckleberry Finn" if you have your box office and the entertainment appetite of your patrons ever in mind. There is no doubt in the world but that it is going to register and register big with all audiences, intellectual, average, commonplace or lowbrow. So it's up to you to let loose with your advertising in every conceivable direction and prepare for a cleanup after it's been written across your books.

For that matter the picture would make money, and more than the average feature, just on the display of its name alone over your theater entrance. It would advertise itself broadcast after one performance. But when a picture comes along such as this that gives you the opportunities to comb all the unusual publicity channels, such as special exhibitions for literary societies and children, special articles regarding the accuracy of the production, endorsements from clubs and leading citizens, you should go to it with a will and the results will quite likely justify an extended booking.

MURRAY W. GARSSON PRESENTS



A DREAM OF FAIR WOMEN

Remember—Every movie fan is interested in the result of the great "Fame and Fortune Contest."

FEATURING the winners of the fame and fortune contest conducted by the *"Motion Picture Magazine," "Motion Picture Classic"* and *"Shadowland."*
The Judges were: Mary Pickford, Thomas H. Ince, Cecil B. De Mille, Maurice Tourneur, James Montgomery Flagg, Howard Chandler Christy, Eugene V. Brewster, Olga Petrova.
A picture with unlimited advertising possibilities.

FOR TERRITORIAL RIGHTS ADDRESS

MURRAY W. GARSSON
1600 BROADWAY, NEW YORK
CHARLES F. SCHWERIN, SALES MGR.
PHONE: — 4620 — BRYANT

Yes, Sir! It Lives Up to All the Fine Things They've Been Saying Of It!

Priscilla Dean in
"THE VIRGIN OF STAMBOUL"
Jewel-Universal

DIRECTOR ..... Tod Browning
AUTHOR .....H. H. Van Loan
SCENARIO BY .....Tod Browning and W. Parker
CAMERAMAN ..... William Fildew
AS A WHOLE.....A great big production with a thrilling story that will spread like wild fire.
STORY.....Laid in Turkey and possesses the elements of adventure, romance and villainy in just the right proportions.
DIRECTION.....Shows infinite care in handling of all details as well as dramatic values.
PHOTOGRAPHY ..... Very unusual
LIGHTINGS.....Some excellent effects
CAMERA WORK....Includes very effective angles
STAR.....Title role is admirably fitted to her and she makes a tempestuously vivacious and very appealing heroine.
SUPPORT.....Very good both as to leads and all the way down to types.
EXTERIORS.....Some big and impressive panorams and Turkish street stuff.
INTERIORS....Many impressive; all seem realistic
DETAIL.....Certainly the average person can't pick any flaws in it.
CHARACTER OF STORY.....Strife of American hero and Turkish villain over heroine.
LENGTH OF PRODUCTION.....About 6,400 feet

The fellows up at Universal have been saying an awful lot of fine things about "The Virgin of Stamboul" for the last couple of months. This is usually a pretty dangerous pastime for if a picture is merely good after so much word-of-mouth advance work, it leaves you unsatisfied. But, by George, this time the picture backs 'em all up and goes 'em a few superlatives better on its own. As a money-maker it's there with all that is necessary.

In the first place H. H. Van Loan wrote a story that afforded many spectacular opportunities as well as supplying just the sort of a role that fits Priscilla Dean. He has taken sure-fire ingredients, just romance, a lot of adventure stuff and plenty of villainy and he has mixed them with the skill of the authors of best sellers. The story surely does hold your interest all the way and winds up with one of those fight-to-the-death-to-the-rescue climaxes that is a real thriller.

And Van Loan's story has received wonderful treatment at the hand of Director Tod Browning and his aides. The story has been brought out on the screen splendidly. Miss Dean's role has been developed sufficiently to give her all the prominence she justly deserves while the action moves forward with an interest that is ever-accumulating. And certainly the lavish production awarded it shows that Universal gave Browning a free hand with the bank roll.

The story is very simple and devotes its time to following in the main, just three characters, Sari, the beggar girl, Captain Pemberton, an American, and organizer of a squad of desert police, and Achmet, a Shiek. Sari has seen Achmet commit a murder and for this, and because her physical beauties attract him he covets her for his harem. But Sari is in love with Pemberton.

Achmet buys the girl in marriage but Pemberton bribes the proxy in the ceremony to use his name instead of the Shiek's. When the latter discovers this he takes Sari and the American captive but his desert police come to the rescue and after a thrilling fight break into the palace. The Shiek and Pemberton have it out to the death with fists and knives and when it's all over there is the welcome old clinch to bring the story to a conclusion.

Miss Dean makes a fiery, tempestuous and appealing character of Sari and builds up her part with a lot of interesting business. Wheeler Oakman as Pemberton and Wallace Beery as the Shiek are both very satisfactory as indeed is all the rest of the cast.

One Big Advertising Smash on This and It'll Be Over With a Bang

Box Office Analysis for the Exhibitor

Universal is certainly handing the exhibitor a Jewel in this picture, one that will prove a box office jewel as well. And all you that play it ought to increase your advertising appropriations and go about exploiting it in a big way. In the first and most important place it has a wonder of a title around which to build advertising arguments. And a spread on this will get the crowds coming right at the start.

After the first day you won't have time to worry about the business you do at the box office. You'll be standing 'em up then, inside and outside. It's really the first shot that will make your whole campaign with respect to this, and so be sure to go about the firing process in a way worthy the spectacular and thrilling nature of the picture. For it sure is there with the goods.

"The receipts went even higher than LOCKLEAR. Send us twenty a year like this." says Manager HART

and—

"If any exhibitor has any doubt about the drawing power of 'The Great Air Robbery' *let him wire me.*"

HARRY HART
Princess Theatre
MILWAUKEE, WIS.

Carl Laemmle offers

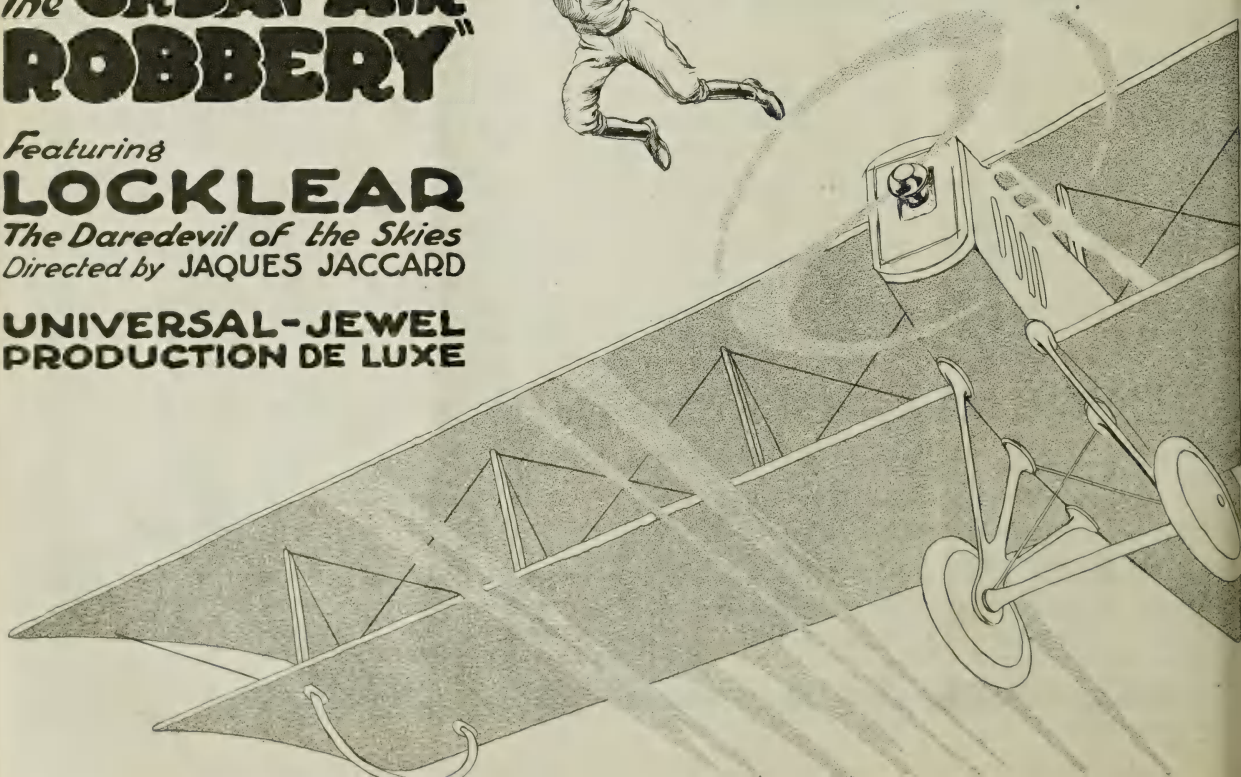
"The GREAT AIR ROBBERY"

Featuring

LOCKLEAR

The Daredevil of the Skies
Directed by JAQUES JACCARD

UNIVERSAL-JEWEL PRODUCTION DE LUXE



Star Shows to Old-Time Effectiveness in Story That Fits Him Admirably

Eugene O'Brien in
"HIS WIFE'S MONEY"
Selznick-Select

DIRECTOR ..... Ralph Ince
AUTHORS .....May Tully and Du Vernet Rabbell
SCENARIO BY..R. Cecil Smith and E. Lord Corbett
CAMERAMAN ..... William J. Black
AS A WHOLE.....Unusual and very interesting romance with star showing in real old-time form.
STORY....Something out of the ordinary and builds up entertainingly; climax is rather conventional but leaves good taste.
DIRECTION ..... Generally capable
PHOTOGRAPHY....Many scenes reveal extremely dark backgrounds but important action registers plainly.
LIGHTINGS.....Better effects could have been obtained in lighting star and opposite.
CAMERA WORK ..... Good
STAR.....Photographs very well in this and gives most satisfactory performance; his best as a star.
SUPPORT.....Headed by Zena Keefe who is given deserved prominence.
EXTERIORS ..Adirondack mountains and western
INTERIORS ..... Always appropriate
DETAIL ..... All right
CHARACTER OF STORY....Objection of hero to living on his wife's money.
LENGTH OF PRODUCTION.....5,192 feet

In "His Wife's Money" Eugene O'Brien seems to have found his proper sphere and estate as a star. This very unusual romance, a romance which has an interesting smattering of domestic economics, has been tailored to fit him by the authors, May Tully and Du Vernet Rabbell and those responsible for the adaptation, with the happy results that the completed work looms as by far the best picture he has had since he became a star.

Moreover, Mr. O'Brien photographs extremely well in the present picture. The cameraman seems to have studied his angles with much better judgment than that evinced in his previous picture "The Broken Melody." There are times when it is obvious that he might have been lighted to better effect but the general impression created is one of distinct superiority over past performances.

The story is out of the beaten path, tracing as it does the lives of Robert Harlowe and his very rich wife, Marion. She is unable to understand why he refuses to permit her to pay the household bills; she can not see what difference it makes and why he considers such a course a lowering of his self-respect.

Given this premise the authors have developed their plot with a degree of logic and truth that stimulates a real interest. Of physical action the picture reveals little, but the reality of the strained situation between husband and wife is ever striking home. Eventually Robert wins riches in the west and returns to break in the market the man who had attempted to lure his wife from him. This conclusion is about the only conventional episode in the picture. Nor does it present any apparent solution to the problem involved. But with Robert rich in his own right he feels able to at last claim his wife, and his action and the happy conclusion will meet with entire approval.

Mr. O'Brien plays almost eloquently the romantic passages of the picture which are many, while in the sequences where he suffers the humiliation of the husband's position, he registers points with a sure and appealing force. Zena Keefe as his leading woman is given considerable prominence and acquits herself creditably. Others are Louise Prussing, Dorothy Kent, Cyril Chadwick and Ned Hayes.

A Fine Advertising Angle to a Very Worthy Picture

Box Office Analysis for the Exhibitor

"His Wife's Money" is very pleasing entertainment because of its unusual story and this unusualness makes it a picture of distinction and one that should be handled from a distinctive advertising angle. This angle the story provides you in the question: "Should a husband live on his wife's money?" It doesn't take any great stretch of the imagination to conceive any number of interesting advertising arguments and readers centered on this idea. It is a point that is made very effectively in the title itself.

With this advertising opportunity that the picture offers together with the popularity of the star, which should leap again after this release is shown, and the advertising that has been accorded Ralph Ince particularly with respect to "The Land of Opportunity," "His Wife's Money" should prove a real money maker and give general satisfaction to all picture patrons.

Some Kerrigan First Runs

Chas. H. Williams' Strand, Providence; Mastbaum theatres, Philadelphia; Barton & Olsen, Indianapolis; Harry Moir theatres, Chicago; Ruben & Finkelstein theatres, St. Paul and Minneapolis; Garrick, Los Angeles; Marcus Loew chain in New York; Feiber and Shea in Youngstown, Akron, Canton. Victoria, Buffalo; Metropolitan, Cleveland; Colonial and Valentine, Toledo; Signal Amusement Co., Chattanooga and Knoxville; Harry Sudekum, Nashville; Joel's Casino, Jacksonville; Entire Texas Exhibitors circuit in thirty cities and towns; Rowland & Clark theatres, Pittsburg.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

ROBERTSON-COLE
SPECIAL

Who's Your Servant?

Many *and* Many a big Picture Has Failed *for the* Lack *of* Proper Exploitation "Who's Your Servant" Has More Exploitation Possibilities Than Any Three Pictures Put Out *in the* Last Year

Coming-

The WHITE DOVE

ROBERTSON-COLE

More "Heart" in it than any picture of the year.

Benjamin B. Hampton presents

It is not the action and the great "rushes" that make *"The Sagebrusher"* so wonderful and popular with exhibitors and the public. Yet, the action of the picture is tremendous,

It is a big production, a big story, because of its downright humanness, its warmth, its romance, its tenderness. Its love story is *as warm as a mother's heart.*

Millions of people are crowding into theatres *to see and feel* the wonderful players *who live before their very eyes* a genuine, beautiful drama of life.

"The Sagebrusher" has everything in it that all kinds of audiences like and seek on the screen. It was slowly, deliberately made and months were taken to give it that "touch" that can never be achieved by accident.

Its first-run successes with the largest and most important theatres have given it the rank of the leading production in most of the exchange territories of the country.

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton–Great Authors Production

With an all-star cast.

ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

"The Sagebrusher" represents the skill and care of the Benjamin B. Hampton producing organization. It is the third consecutive success of an organization that has produced only three pictures.

Several thousand exhibitors are familiar with "The Westerners," his Great Authors' picture and "Desert Gold," his big Zane Grey success. These productions have made a profit for exhibitors everywhere.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729–7th Ave.

JOSEPH LEVERING *presents*

HIS TEMPORARY WIFE

By Robert Ames Bennet Directed by Joseph Levering

Rubye de Remer is a famous beauty from the Ziegfeld "Follies" and was the star of Rex Beach's "The Auction Block." Edmund Breese, one of the best known stars of the stage and known through a dozen big photo-dramas. Mary Boland, star of both the theatre and the screen.

These are names and reputations in an all-star cast that exhibitors have been quick to seize upon for advertising and exploitation. First run bookings of "His Temporary Wife" have been instantaneous throughout the country. The picture points the way to powerful advertising possibilities.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

The Best Marguerite Clark Comedy in a Long Time

Marguerite Clark in
"EASY TO GET"
Paramount-Artcraft

DIRECTOR ..... Walter Edwards
AUTHORS .....Izola Forrester and Mann Page
SCENARIO BY .....Julia Crawford Ivers
CAMERAMAN ..... Hal Young
AS A WHOLE.....Light comedy much better than anything star has had since "Come Out of the Kitchen."
STORY.....Based on human comedy idea and goes into a number of unusual and surprising channels.
DIRECTION .....Edwards knows how to register this type of picture well and has done so here
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Effective
STAR.....Registers prettily (in her own hair once again) and plays role spiritedly.
SUPPORT....Harrison Ford puts vigor into role of leading man.
EXTERIORS ..... Good mountain stuff
INTERIORS ..... Always appropriate
DETAIL ..... All right
CHARACTER OF STORY....Bride overhears husband say she was "easy to get" and teaches him a lesson.
LENGTH OF PRODUCTION.....About 4,110 feet

"Easy to Get" is a very nice little light comedy based on a human idea and this idea gets the spectator laughing right at the start. Milly Morehouse, just married to Bob, overhears her husband say to a friend on the train that she was "easy to get" and straightway she plans to leave him and, suiting action to the thought, hops off in the mountain wilds as soon as the train makes its first stop.

And with the initial premise thus established the authors proceed to pilot their characters through a number of unusual and surprising situations that maintain the interest well up to the conclusion which, of course, finds Bob ready and willing to confess that Milly was hard to get.

To a certain extent the interest of the story relies on this ability of the authors to spring surprises during the action for the ending is never in doubt for a moment. They have succeeded very well in this task and the situations through which Milly and Bob are piloted combine the elements of surprise and comedy to an appropriate degree.

For the sequence before the conclusion Milly conceives the idea of pretending that she is kidnapped by ruffians and sends a false note to Bob demanding $5,000 for her release. This he proves quite ready to part with after the chase that Milly has led him but Milly wasn't as sure of her fake kidnappers after all and they pocket the five thousand as they command the couple to walk off down the road. This is another very good comedy touch and brings the picture to an exceedingly pleasant finish.

Interwoven with the action concerning Milly and Bob is the pursuit of Pauline by Bob's pal, Dick. He finds this girl exceedingly hard to get until he practices the tactics formerly approved by Bob, after which he wins out. This is in the way of a contradictory parallel plot that magnifies all the humorous situations in the picture.

Walter Edwards is just the man for directing this sort of picture and he has registered all its twists with the utmost satisfaction. Marguerite Clark is starred in the role of Milly and makes a very delightful impression, appearing minus the blonde hair she has been wearing in recent pictures.

This Ought to Get Over Very Well Specially With the Women

Box Office Analysis for the Exhibitor

Since "Come Out of the Kitchen," Marguerite Clark hasn't had a better picture than "Easy to Get." While many of her intermediate pictures seemed to have lacked the vital comedy spark it is nearly always apparent throughout the present one and the results are gratifying if in no way startling.

Advertise this one specially to the women. Miss Clark always has been a favorite with the "backbone" of picture audiences and this picture will raise her stock appreciably. A relation of the premise on which the whole comedy is built by some such catch line as "She overheard her husband boast that she had been 'easy to get' and resolved to teach him a lesson," will certainly attract the women particularly and will hold out to all promise of a good comedy which the picture itself very well fulfills.

The authors have some note and it would be worth while to give them a play and also mention Harrison Ford whose work has long since made him one of the most popular leading men on the screen.

Thomas H. Ince
Presents

CHARLES RAY

in

"ALARM CLOCK ANDY"

The story of a boy whose real alarm clock was his love for a girl. And when he woke up — ! Remember "*The Girl Dodger*", "*Greased Lightning*" and the other Ray hits. This is his best !

By Agnes Christine Johnston
Directed by Jerome Storm
Photographed by Chester Lyons
A THOMAS H. INCE PRODUCTION

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. ... JESSE L. LASKY Vice Pres. ... CECIL B. DE MILLE Director General
NEW YORK
CANADIAN DISTRIBUTORS ... SERVICE, LTD. HEADQUARTERS TORONTO

"THE EVIL EYE"

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SENSATIONAL SERIAL OF
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MYSTERIES
STARRING

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ANOTHER DARING HOLD-UP IN WALL STREET

Desperate Criminals Thwarted in

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Written by J. GRUBB ALEXANDER and HARVEY GATES

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"THIS MAN HOLDS THE SECRET OF ETERNAL YOUTH"

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Episode 2—"The Virgin of Death"
Episode 3—"The Fang of the Beast"
Episode 4—"The Black Seven"
Episode 5—"The Vapor of Death"
Episode 6—"The Hidden Menace"
Episode 7—"Into the Depths"
Episode 8—"The White Terror"
Episode 9—"The Prey of Mong"
Episode 10—"Liquid Fire"

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FRANK G. HALL, PRESIDENT

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Trade Mark

This is the MARK of a New Era in the Motion Picture Industry

An extraordinary announcement will be made shortly.

WATCH FOR IT!

"The Perfect Plan"

This One Doesn't Measure Up to Standard of Plain Unvarnished Melodrama

Gladys Brockwell in
"THE DEVIL'S RIDDLE"
Fox

DIRECTOR ..... Frank Beal
AUTHOR ..... Edwin Levin
SCENARIO BY ..... Ruth Ann Baldwin
CAMERAMAN ..... Sam Landers
AS A WHOLE.....Just a conventional melodrama that fails to convince in its major plot twists
STORY.....Looks as if they just had to have a story and concocted this one without much thought
DIRECTION....Satisfactory generally though sometimes quite stagey.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Same
CAMERA WORK .....Straight stuff
STAR.....Registers satisfactorily but isn't afforded usual emotional opportunities.
SUPPORT ..... Satisfactory
EXTERIORS .....Some northern "snow stuff" that is obviously of studio make.
INTERIORS ..... Plain
DETAIL.....When the old confetti flies in the door it's pretty hard to disguise it as snow.
CHARACTER OF STORY.....Hero believes girl he loves has fallen until mutual friend wakes him up.
LENGTH OF PRODUCTION.....About 5,000 feet

They certainly didn't stop long to think about this story and polish it up and they ask you to take a whole lot of conventional and convenient situations for granted without attempting to back them up with any sort of polish outside of the most obvious melodrama. And why they chose to call it "The Devil's Riddle" is certainly a riddle.

The story opens up in a snow storm in the far north but the few flashes they give you of exteriors plainly reveal the fact that they were shot in the studio. Esther Anderson is alone in a cabin while her stepfather is agreeably snow-bound in a bar-room miles distant. Dr. Jim Barnes falls on the cabin step exhausted and Esther nurses him back to health. Thus the love story starts.

Jim finally volunteers to go to town for food but the trip does him up and he is taken in by Mrs. Potts who is anxious to have her daughter, Arline, marry him. When he regains his health he discovers that Esther has gone off with a cheap road show as soubrette. Next year the show plays Esther's home town and the leading lady, jealous, tells Jim that Esther has been receiving money from the manager.

Jim refuses to believe her innocent and so Esther goes to New York in search of a job finally becoming the model for Evers, a Russian artist. Evers eventually proposes and Esther, having heard of Jim's engagement to Arline, accepts. But she writes to an old friend in her home town, relating her sorrow and so he drags Jim to New York and the lovers are united. And Jim forgets all about Esther's supposed past.

This is just plain conventional, movie melodrama with no attempt at being artistic or pretentious. Nor is it at all powerful, inasmuch as it relies on such an aged and poorly worked trick as the falsely accused heroine to keep the story going. The direction is all right in the scenes where only a few characters appear but when it comes to the more expansive sets, rather heavily peopled, the effects are stagey and obvious.

Gladys Brockwell doesn't receive her quota of emotional opportunities in the role of Esther. William Scott appears as her leading man while others are Richard Cummings, Claire McDowell, Jack Curtis, Easter Walters, Nicholas Dunaew, Kate Price, Louis Fitzroy, Chance Ward, Vera Lewis and Tom Bates.

Even as Plain Melodrama This Will Be Found Lacking

Box Office Analysis for the Exhibitor

"The Devil's Riddle" is a poor attempt at the production of a straight out-and-out melodrama. It hasn't even the proven ingredients that make such pictures sought after. For instance, the usual villain who is often responsible for much of the melidrama's suspense is conspicuous by his absence. This might be all very well if the picture offered something unusual as an alternative, but as it stands the lack of this conventional standby is felt.

As a result the picture is hardly the kind to register with due satisfaction even before audiences that enjoy the purely elemental story. Some exhibitors may find in the title an invitation to go into exploitation centering around it, but this would be altogether misleading as where either the devil or his riddle comes in are questions hard to answer.

Might Well Be Great If Supplied With a New Set of Subtitles

Victor Seastrom in
"A MAN THERE WAS"
Swedish Biograph—Radiosoul Films, Inc.

DIRECTOR ..... Victor Seastrom
AUTHOR ..... Henrik Ibsen
SCENARIO BY .....L. E. Miller
CAMERAMAN .....J. Julius
AS A WHOLE.....Very powerful sea story marred in present form by subtitles.
DIRECTION.....Has handled the sea scenes wonderfully well and registered the drama effectively.
STORY.....Adapted from Ibsen's "Terje Viken"
PHOTOGRAPHY ..... Generally very fine
LIGHTINGS ..... Good
CAMERA WORK.....Story would have run more smoothly if fadeouts had been employed properly and closeups would have heightened dramatic effects.
STAR .....Renders a powerful characterization
SUPPORT ..... Never prominent
EXTERIORS .....Wonderful shots of turbulent sea
INTERIORS ..... Suitable
DETAIL.....If subtitles were altered picture might achieve greatness.
CHARACTER OF STORY.....Seaman's revenge changed to love through elemental forces.
LENGTH OF PRODUCTION.....About 5,000 feet

There is no telling what fame "A Man There Was" might achieve if it were properly subtitled. Even in its present suit of subtitles its dramatic strength is apparent time and again but with the proper finish which a careful change would give it, the chances are that it would assume very valuable proportions. The present set endeavor to keep in rhyme and rhyming at every insert. Explanatory points that could be made easier and more forcefully through direct statements are sometimes lost through this endeavor. A sense of smoothness and continuity is absent. There are three or four exceedingly appropriate inserts of poetry. But the majority of them are very harmful.

The drama unfolded is one of strict elementals without any frills of counter-plot or byplot. It is the simple story of a seaman's contemplated revenge and how love interceded to distill his hate. His wife and baby had perished during a war after he had striven vainly to get food to the little island blockaded by the enemy from the mainland. He had been caught and languished five years in jail. Freed, he became a recluse, and one day a chance to avenge himself on the man who caused his tragedy presented itself but a helpless child worked his transformation.

All the sequences are handled very dramatically. Viken's attempt to save the boat from the man o'war and bring his precious load of corn to the starving islanders is pictured with a real thrill. The cameraman has handled his sea scenes excellently. Again when Viken, the recluse, puts out to the rescue of the yacht which proves to be owned by his nemesis, is the drama swift and strong. The sea in this sequence is turbulent and the picture of stormy emotions enacted against its background is fiercely effective.

There are places where a more efficient use of the fadeout and the introduction of closeups would obviously help the action but providing the subtitles are altered the picture stands as a very adequate production and one presenting a fundamentally dramatic tale.

The star, Victor Seastrom, is a splendid character actor and plays the role of Viken with feeling. His physique is admirable and his ability at makeup quite superior.

With Suggested Improvements This Should Register Very Well

Box Office Analysis for the Exhibitor

If the improvements in the way of subtitles suggested above are made "A Man There Was" ought to register very well. The Swedish-Biograph is one of the leaders in producing on the continent, a fact which has been proven more than once in the past.

The elemental character of the story might have been a drawback had not the production given it been entirely sympathetic. Certainly no sequence of sea scenes produced in this country has ever equaled in sheer natural force the sequence that leads to the climax of "A Man There Was."

The picture offers good opportunities for exploitation. The fact that it is foreign made, might easily attract now as the public has taken a greater interest in European products. Publicity could be derived from the fact that the star is an American and while not known here is exceedingly popular in Europe. Of course the Ibsen angle should be played up, too.

A good advertising angle take sshape in thsi Biblical reader, "Do you abide by 'An Eye for an Eye'—or by 'Love Thine Enemies'?"

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POLLY MORAN
"SMILING BILL" JONES

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COLE HERBERT
"Slim Cole"
The Daredevil motorcyclist
in 26 two reel super-sensations

Production Supervised by I. Bernstein

Polly Moran
"The Queen of Slapstick"
in 26 one reel comedies

"Smiling Bill" Jones
"The Comedian with a personality"
in 26 one reel comedies

Produced by
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Harry M. Rubey Pres
Studios Hollywood, Cal.

for
MARION H. KOHN PRODUCTIONS
Executive Offices
90 GOLDEN GATE AVE. SAN FRANCISCO, CAL

EASTERN REPRESENTATIVE JOE BRANDT 1600 BROADWAY NEW YORK

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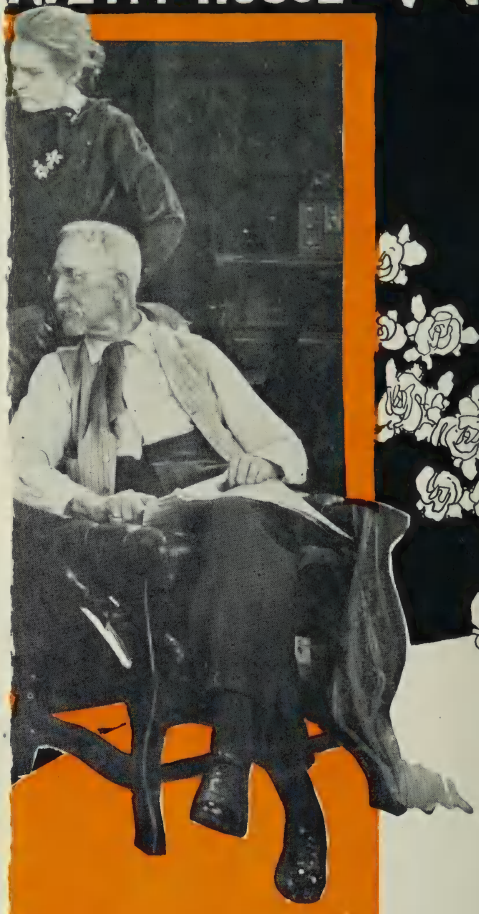

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N OR WOMAN?

icture story similar to
Y DOWN EAST"

Conventional and ill-Treated Story Disappointing

Clara Kimball Young in
"THE FORBIDDEN WOMAN"
Equity Pictures Corp.

DIRECTOR ..... Harry Garson
AUTHOR ..... Leonore J. Coffee
SCENARIO BY .....Not credited
CAMERAMAN ..... Arthur Edeson
AS A WHOLE.....Old-fashioned movie melodrama dressed up in handsome setting; lack of substance and force creates inferior production.
STORY.....Has number of convenient situations and they fail to develop opportunities that climax offer.
DIRECTION.....All right on settings and locations but didn't handle material adequately.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Some excellent effects
CAMERA WORK ..... Good
STAR.....Has conventional role and doesn't make an awful lot of it.
SUPPORT....Conway Tearle good as leading man
EXTERIORS....Very beautiful country estate stuff
INTERIORS ..... Handsome
DETAIL ..... All right
CHARACTER OF STORY....Hero believes woman he loves has a wicked past until evidence forthcomes to the contrary.
LENGTH OF PRODUCTION.....About 5,800 feet

"The Forbidden Woman" is an old-fashioned movie melodrama that has been all dressed up in pretty exteriors and handsome settings but which fails to generate any degree of drama or suspense because of the inferior manner in which it has been treated. For even though the story is admittedly conventional it afforded opportunities for the development of strong dramatic crises. But either the scenario writer's lack of appreciation or the director's neglect has resulted in the continuity keeping right on in the same flat tone throughout.

The star appears as Diane Sorel, a French actress, whose misfortune it is to have a maddened suitor commit suicide in her apartment. She flees to America, sickened at the false scandal the event has created, and there in the country meets Malcolm Kent, a writer. It is a case of love at first sight but then, of course, the black shadow of Diane's past must intrude.

Coincidentally enough the worthless one who took his life before Diane was the husband of Kent's sister. Also coincidentally enough Diane had posed under another name before the man she loves. When Kent discovers that Diane is the French actress whom he believes a bad woman there is a scene but it never reaches dramatic heights. It is neither expertly led up to, with the element of suspense ever in view, nor is it more than superficially telling itself.

Later Kent for some reason intrudes in Diane's house and fiercely attacks her but then when Diane reinsists she is a good woman he departs. A perfectly nice happy ending is brought about by the appearance of Kent's sister who explains that Diane was really guiltless of the suicide, thus corroborating the actress' own defense.

The whole production moves along conventional lines. The story might easily have been camouflaged with effective melodramatic development but it looks like a case of incompetency in the production end. The settings are handsome and there are some beautiful country estate exteriors, delightfully lighted. And a graceful Russian wolf hound is prominent in the action. But of a well-built up, sustained interest the picture has none.

Clara Kimball Young seems quite lost in the conventional role of Diane, after her brilliant performance in "Eyes of Youth." Conway Tearle is a pleasant leading man and makes his few emotional outbursts sincere. Others are Jiguel Laone, Kathryn Adams, Winter Hall, Milla Davenport, Stanton Williams and John MacKinnon.

They'll Be Expecting Something Better Than This After "Eyes of Youth"

Box Office Analysis for the Exhibitor

"Eyes of Youth" was such a splendid picture in every respect that even a moderately good picture with the same star would have a rather difficult time following in its tracks and endeavoring to live up to its reputation. And certainly your audiences will be expecting something better than the fare which is offered in "The Forbidden Woman."

Of course, you will be very likely to attract large patronage by a display of the title and the name of the star, but the picture isn't there to back up the interest that the advertising and exploitation is likely to arouse. The best thing to do if you find the star a big drawing card is to slip this one in quietly, say as little as you can about it and pray that the next production from Equity gets back into good form.

Star Pretty as Usual But Story Adaptation Badly Handled

Marion Davies in
"APRIL FOLLY"
Cosmopolitan Prod.—Paramount-Artcraft

DIRECTOR ..... Robert Z. Leonard
AUTHOR ..... Cynthia Stockley
SCENARIO BY ..... Adrian Johnson
CAMERAMAN ..... Albert Siegler
AS A WHOLE.....Mostly a series of close-ups of Miss Davies; generally amateurish.
STORY.....Adaptation of Cosmopolitan Magazine story has little or no screen quality and several unnecessary characters.
DIRECTION....Handled big sets well; allowed the star to pose too much.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Generally clear
CAMERA WORK ..... Ordinary
STAR.....Very pretty and always photographed to good advantage; didn't do much acting.
SUPPORT.....Conway Tearle has done much better work; others suitable.
EXTERIORS ..... Didn't look like ocean vessel
INTERIORS ..... Mask ball set good
DETAIL.....Dame Scandal and old man comedy fall flat.
CHARACTER OF STORY.....Young authoress in search of adventure story.
LENGTH OF PRODUCTION.....4,983 feet

The producers have made an unhappy choice in selecting "April Folly" for Marion Davies because of its absurdity and few possibilities for the personality of the star. Of course, it furnishes a romance between the young writer and her publisher which is all very nice, but the greater part of the picture which tells the story of April Poole's latest novel, lacks the elements of good screen material.

It surely doesn't boast of anything new or original. All the familiar, old-time screen characters are on deck including Mrs. Scandal, the comedian who isn't, the youthful adventuress, and above all, the famous jewel and two wicked fellows plotting to steal it. Throughout there is evidence of padding.

Miss Davies is foremost in the production from start to finish. She is very pretty and has been photographed to the best advantage at all times. The part requires little acting, but gives her plenty of opportunity to pose and look cute. Conway Tearle, playing opposite, is capable of much better work than he does in "April Folly."

They start off by having Marion read her latest story to her editor and publisher after informing them that they will play the leading roles. The young writer's story opens at a masked ball where she meets Conway Tearle, a business man who later comes to her rescue on board a vessel bound for South Africa. Marion is disguised as Lady Diana Mannister whose identity she has assumed for the adventure she can get out of it for herself and at the some time to allow Lady Diana to marry the man of her choice.

Marion has in her possession the famous Mannister diamond which she is to deliver to Lady Diana's aunt and it is because of this that all the complications develop aboard ship. But in the end the writer-adventuress captures the crooks plotting to secure the diamond, delivers it safely to the aunt and wins the love of Tearle.

Others in the cast are Madeline Marshall, Hattie De Laro, Amelie Summerville, Herbert Frank, Warren Cook, Spencer Charters and Charles Peyton.

Rely on the Star's Attractiveness to Draw

Box Office Analysis for the Exhibitor

Your main bet in playing "April Folly" will be in the name of the star on account of the reputation she has gained for her beauty. Then too you can make use of the fact that it is an adaptation of Cynthia Stockley's story which appeared in Cosmopolitan. Some Attractive posters of the star in masquerade costume and some stills of close-ups would attract attention in your lobby.

Use your originality in advertising the production and recall the star's last picture, "The Cinema Murder," which was about the best thing she has done. If your folks saw this they will probably come again, but it wouldn't be advisable to do much promising in connection with "April Folly."

Some catchlines might read: "Her name was April Poole but she was no April fool. See Marion Davies capture the jewel thieves in her story within a story, 'April Folly'." Or, "She wrote a story in which her publisher was the hero and the editor the villain. See the story come true in 'April Folly,' Marion Davies' latest production at the blank theater."

Inferior Handling Feature of "The Amazing Woman"

Ruth Clifford in
"THE AMAZING WOMAN"
Lloyd Carleton Prod.—Republic

DIRECTOR.....Lloyd Carleton
AUTHOR.....Henry Christen Warnack
SCENARIO BY.....Not credited
CAMERAMAN.....Fred G. Hartman
AS A WHOLE.....Rather conventional material not dramatically developed.
STORY.....Contains no fine shadings and holds to a monotone throughout.
DIRECTION.....Certainly doesn't show any discrimination between important sequences and mere details.
PHOTOGRAPHY.....Fair
LIGHTINGS.....Have the flickers several times
CAMERA WORK.....Ordinary
STAR.....Gives sincere performance but faults of production restrain its effect.
SUPPORT.....Same
EXTERIORS.....Pretty
INTERIORS.....Some good, some fair
DETAIL.....Picture presents a poor case of editing in some places while number of subtitles fail to run into action smoothly.
CHARACTER OF STORY.....Girl betrayed by foster-father of man she loves.
LENGTH OF PRODUCTION.....About 4,700 feet

"The Amazing Woman" is built around the highly sensational situation of the heroine betrayed by the father of the hero while the latter is away, only in this case the father is denoted as a foster-father to make a little milder the sensational dose. There is no denying the melodramatic possibilities of such a central idea but Lloyd Carleton who had much to do with the production, failed to cash in on them.

The continuity is not smooth, nor are there the requisite lightings and shadings of plot to create dramatic moments. The story wanders.

In addition to these faults of dramatic construction there is the matter of lighting which is strangely different in various parts of the picture. They have the flickers in more places than one while the "hazey" closeup is used on the star with obvious and not artistic effect. Besides the editing of the film is not skilful and these technical faults magnify the defects of the drama to a great degree.

Stripped of its side issues the plot relates of how Anitra heeded unwisely the promises of Strong to make of her a singer, after her heart was carried away to France by his foster-son, Dr. Ralph Strong. Sadder but wiser Anitra then devotes her services to crippled children, and erected for them a hospital. She operates this with funds taken in at her gambling establishment over which she presides at night.

It was the obvious attempt of the producer to bring Ralph back into the action to discover how his Anitra had fallen but the results are ineffectual as far as the dramatic is concerned. Ralph returns, becomes mayor of the city and cleans up Anitra's gambling house without discovering that she is the proprietress. He then brings his foster-father to meet her. Anitra faints at the sight of him. Later Strong passes out from a very convenient heart attack and Ralph after acclaiming that the past is forgotten takes Anitra in his arms.

Ruth Clifford, the star and her supporting cast including Edward Coxen, Andrew Robson and Richard Morris suffer from the character of the production.

Wid's Daily Binders - $3.00

Invaluable for reference purposes.

Isn't Satisfactory Entertainment and Probably Will Get Laughs

Box Office Analysis for the Exhibitor

Ruth Clifford in
"THE AMAZING WOMAN"
Lloyd Carleton Prod.—Republic

"The Amazing Woman" doesn't offer entertainment of a satisfactory order and the further probability is that it will get laughs from many audiences; specially those of intelligence who are accustomed to better things in the picture line. And in passing it may be said that most all audiences are accustomed to better things.

And the faults of this picture have no box office angle to balance them to any degree approaching the level. The name of the star is, perhaps, its strongest asset and even she has yet to come into her own. She has been absent from the screen for quite some time and even before she was never one of the big drawing cards.

PHOTOPLAY STAR WINS $1000 REWARD

RICHARD C. TRAVERS

Signing contract for Star part in the Photoplay De Luxe entitled

DETERMINATION

Receiving $1000.00 Reward that was offered by the United States Photoplay Corporation, Washington, D. C. for a Photoplay Star. Travers met all requirements and conditions. Capt. F. F. Stoll, Author, acting for the Corporation and J. J. Livingston, world's foremost Motion Picture Representative. Contract was signed at Occidental Hotel, Washington D. C. on Saturday, February 21st, 1920.

Only Ordinary. Star Not at Her Best

June Caprice in
"IN WALKED MARY"
Capellani Prod.—Pathe

DIRECTOR ..... George Archainbaud
AUTHOR .....Oliver D. Bailey
SCENARIO BY .....George D. Proctor
CAMERAMAN ..... Lucien Tainguy
AS A WHOLE.....Choppy affair keeps the spectator a jump ahead of the real action all the time
STORY.....Adaptation of Oliver D. Bailey's "Liza Ann"; idea not new to the screen.
DIRECTION.....Straight stuff; won't let you forget that shero is little Miss Innocence.
PHOTOGRAPHY ..... Good
LIGHTINGS .....Short rain scene good
CAMERA WORK .....Up to the standard
STAR.....Has role of simple little country girl; looks innocent enough.
SUPPORT.....Thomas Carrigan lifts the picture considerably by his fine performance in a none too pleasant role.
EXTERIORS .....Only one or two used
INTERIORS ..... Correct
DETAIL.....Some details in story could have stood more explanation.
CHARACTER OF STORY.....City chap who weds the innocent little country girl.
LENGTH OF PRODUCTION.....4,833 feet

There isn't much in "In Walked Mary" to bring it above the average mark. The story itself is not very much different than some other pictures dealing with the city chap and the innocent country girl, except perhaps the author should be thanked for having the city fellow a virtuous young man instead of the usual willun type.

Thomas Carrigan, the fellow from New York, who is seeking health in the South, plays an unpleasant part with a certainty and whole-heartedness that helps to lift the production even more than the performance of the star who has a role with little appeal. Miss Caprice plays "Miss Innocence" well enough but five reels of it is too much.

The picture opens up by emphasizing the strict conventionalism of the South by having the negro mammy refusing all offers to aid the orphaned June. But right on top of that June takes the invitation of her city acquaintance "to call on him when in trouble" very literally and arrives unannounced at his home just as he is about to tender his farewell bachelor dinner.

However, June wants to go to school and it is for this reason that she seeks the assistance of her friend although previously when he offered to buy in an old bed at the auction sale which disposed of June's parents' belongings, it took some persuasion before the said Southern pride could be induced to accept the offer.

To avoid explanations Carrigan secretes June in his room while the dinner is in progress, but June answers the phone call of his fiance. However, fiance Vivian Osborne who is carrying on an affair with Stanley Walpole, a friend of Carrigan's, accepts her fiance's explanations and even takes June into her house until they find a school for her—which they never do.

June isn't long in finding out that her hero's sweetheart is playing him false so she hits upon the plan of vamping Walpole away from Vivian but only compromises herself in the eyes of her city hero until he discovers Vivian and Walpole together and then he goes down South in search of June who has run back to her Southern home. Then, of course, there's the usual clutch.

SHORT REELS

The most complete and comprehensive reviews of the market published every Sunday.

May Get By With Caprice Admirers But Won't Stand Bragging

Box Office Analysis for the Exhibitor

June Caprice in
"IN WALKED MARY"
Capellani Prod.—Pathe

As stated previously, there's not much in this one to lift it above the average offering except perhaps a very fine performance on the part of Carrigan who handles a disagreeable role in a very effective manner. In communities where the star is well liked, "In Walked Mary" will probably be received without any serious kicks because June lives up to her reputation of the innocent young miss.

Also it will get by with "fan" audiences because everything turns out happily for the shero and because it's "just what they expected." If you have used the star's former pictures, you will be able to get away with this but if she is new to your audience, this wouldn't be the best of introductions.

For catchlines you could try: "Young Miss Innocence went forth in search of a school but found a lover." Or, "She went to the city in search of a school but really looking for her lover and found he was already engaged. See how the unhappy affair turns out in June Caprice's latest Capellani production, 'In Walked Mary' at the blank theater."

EDMUND LAWRENCE

ANNOUNCES

THAT HE DIRECTED THE MAJORITY OF THE SCENES AND ALSO CONTRIBUTED SEVERAL OF THE PRINCIPAL IDEAS TO THE STORY OF THE

FOX–MADLAINE TRAVERSE–PICTURE

"WHAT WOULD YOU DO?"

During the last stages of this production on the Coast, Mr. Lawrence was unexpectedly called to New York—several days work remained—so, with all the sets up, and the subsequent work prepared—Denison Clift was called upon to finish it—aided by Mr. Lawrence's assistant. This is to correct any misleading impression conveyed by recent advertisements.

Some Short Reels

"Four Times Foiled," Chester

If C. L. Chester can maintain the same standard in his forthcoming two reel comedies, as the one set in his first, he may recline peacefully in his chair and begin to count the incoming currency. Certainly, he has started well, for this is one of the best animal comedies turned out this season. Snooky, a feminine ape which plays a male role is the most prominent character. And what an exhibition she gives! A few more such and Joe Martin will have to look to his laurels. In addition, a horse and dog perform well, as does a babe.

Novelty is something not too frequently found in present day pictures but this has a full-sized share of it. Time after time, the trained ape puts over humorous bits that register solidly. At the start, the portion which shows her smoking and fishing causes a grin. The scene with the lobster, that in the small auto, the bit with the pig and baby, concerning the ownership of a bottle of milk, her attempts to amuse the infant by tumbling and rolling about, the efforts of the animal to elude the trio of villains by placing the child in a grip and then the two trying to make a get-away in a barrel, the airoplane stuff and all else combine in making this a hit. Not only is Snooky funny, but the stunts of a horse are splendid. The human characters also perform well, the bit where the villain is ejected by his landlord, following the throwing out of his belongings being good for a hearty laugh. Katherine Hilliker wrote the titles. The offering runs about 1,660 feet and is a scream from beginning to end.

"Hoodooed," Paramount-de Haven

"Hoodooed," a two-reel light comedy featuring Mr. and Mrs. Carter de Haven is conceived around a flock of "superstition gags." The husband believes in all the old tricks, such as throwing salt over his shoulder, picking up pins, four leaf clovers, etc. His employer comes to his house for dinner and tells him he has decided to promote him and this happens despite the fact that the young man has just smashed a mirror and that the date is Friday, the thirteenth. Reforming he proceeds to throw a horse shoe from his house but this connects with his employer's head and he is brought back unconscious—a surprise finish indeed. The comedy is throughout mildly amusing but the superstition gags have been considerably worked specially of late and they seem in danger of being over-worked.

"Daredevil Jack," Pathe

Numerous thrills have been crammed into this episode of the Jack Dempsey serial, which has a fight scene in a seacoast dive, in which the hero routs its various patrons and makes his escape in time to see the crowd attacking the heroine. He hops into a large truck and starts riding down the mob, when it ends. Although the ending is one that will keep the fan in suspense, they might have had the cameraman closer to the moving vehicle.

"Find the Girl," Pathe

Hitherto, there has been a thematic weakness in many of the Snub Pollard comedies. Most of them, however, have had as redeeming features either humorous situations, or knock-about bits of real value. In this production, there are only two scenes that are in any way funny, the rest consisting merely of chase stuff, or ordinary slap-stick material. The portion showing the newspaper office, early in the offering, and the part wherein the entire villainous crew, infesting "The Web," a burlesqued dive in the slums abduct the innocent maid will provoke mirth, as will some of the footage in which the darkey youngster appears, but the rest will probably find the average audience passive. It deals with the efforts of an entire newspaper staff to get the news about a wealthy damsel who has been abducted. After much of the riotous, hero Snub Pollard effects the rescue. There is much shooting, tumbling, falling, etc., especially in the latter portion.

"Topics of the Day," 43, Timely Films-Pathe

Variety is what makes this issue of Topics of the Day worth while. In addition to remarks about prohibition, marriage, rents, and the other subjects which are commented upon in every issue of every offering of this sort, there are several gags, gleaned from various joke columns and bits about subjects that are not dealt with so often. Originality is another of the distinct assets of most of material included.

"Raise the Rent," Pathe

One thing, more than anything else, will enable this Snub Pollard comedy to score a success, and that is the fact that it is timely. Rather than depending on a variety of comedy bits, after the manner of most of these Pollard reels, they have concocted a very satisfactory story with just enough slap-stick stuff to enable the star to put over some of his favorite stunts. At the beginning, the portion where he is seen splitting peas for soup with a huge knife will draw a laugh, although it is not essential to the theme, and after that, the various means employed by the mustached comedian to secure an apartment hold attention. In the finish, his fond wife rigs up a tent in the open and there is another laugh—when they put up a sign to the effect that no vacancies remain for the benefit of a fairly large dog. Most of the folks have probably had some trouble finding suitable lodging or trouble with landlords, and this will hit the spot.

"Solitude," Educational

To screen this scenic, Robert Bruce has journeyed into the northland, and selected hills, covered with pine trees for much of his material. Throughout, the offering is replete with shots that are truly beautiful and the production measures up to some of the best he has turned out. A few scenes stand out in particular, one of the sun behind some evergreens, and another showing the quiet, after a storm that brought snow had been followed by a Chinook that cleared it all away. Towards the close, the shots showing the sun sinking beneath the clouds, and the long shadows of the fir trees, with the lonely figure of a pedestrian winding his way forward hold attention. Several bits taken against the sun, the sort that Bruce always films well, are to be found in the piece, which has been titled excellently and is a highly commendable scenic.

Bray Pictograph 425, Goldwyn

Opening this Bray reel, is a portion devoted to the Hunting Wasp, screened unusually well. It shows, very clearly, the insect killing its prey, storing it away and its different parts. "The Movies Exposed" is the title given the following part, which shows a film performer removing a make-up which makes her appear aged and infirm. Another of Max Fleischer's "Out of the Ink Well" cartoons winds up the offering.

Bray Pictograph 426, Goldwyn

How locomotives, travelling at a high rate of speed, may now take large quantities of water without stopping, by means of long troughs placed besides the tracks, is shown in the initial portion of Bray Pictograph, 426. After that comes a section dealing with the Murre, an unusual bird. "A Flying Furnace," depicting the wired garments used by many aviators, supplying them with heat while high in the air follows and a "Jerry on the Job" cartoon, called "A Warm Reception" closes. The latter is funny and will provoke laughter.

Short Reels

"Broken Silence," Ford-Goldwyn

This Ford picture shows the manner in which children who have lost their hearing are educated and taught to speak. Although the manner in which it has been screened shows nothing any theater patron might find objectionable, the atmosphere is rather morbid.

"Light Hearts and Leaking Pipes," Universal

Until the closing portion is reached, this Universal two reel slapstick comedy registers a number of laughs. There is no story at all in the production, but there are several bits of knock-about stuff that will cause mirth. The scene at the beginning in which the plumber, his wife and their child give vent to their emotions and sing, the shot in which hubby smokes an improvised pipe and the bit wherein wifey washes clothes pinned on to a line, submerging them in a tub while they are thus hung send this off to a good start, the latter section being especially funny. After that the plumber begins to masticate noodles and of course, hits his wife with a mass of them. Result: a chase. Most of the following footage is devoted to a riot in the home of a vamp, in which several of her lovers and husband chase each other about. The plumber with a flaming torch, and one of the others with a pair of wicked-looking revolvers break up everything, the other woman in the production appears, everyone hops into an automobile and the usual burlesqued policemen enter the offering. A novel bit is that where two of the uniformed gentry chop down a tree in which two others are perched. The finish finds them all about to speed away.

"The Spider Monkey," Mentor

A number of things make this a highly commendable reel. To begin with, all of it is unusual. There are three parts, the first dealing with the Spider Monkey, the second being devoted to scenes of Turkey and the third and last to fishing with Cormorants. The initial portion has been colored excellently and includes several corking close-ups of the peculiar little animal, found in South America. Remarkably fine photography, is the keynote in the second section, all of the scenes having been screened clearly and tinted with judgment. In the latter part, the method of using Cormorants to bring up fish, tying the lower parts of their necks first, so that they may not swallow their quarry, and then forcing them to disgorge more than maintains interest. As good a reel as Mentor has turned out.

"The Cunning Mr. Fox," Mentor

Opening with footage devoted to the Fox and closing with splendidly colored scenes of Algeria, this Mentor subject holds the eye. In the first part, in addition to some very good shots of the animal, there are scenes showing two of them breaking into hen house and then storing away their prey. The Algerian scenes do not follow one another in any particular order, no special attention having been paid to any sort of continuity, but nevertheless, they are all of sufficient value to hold attention. Especially worthy of praise is the scene coming out of the tunnel, and then the few shots that follow immediately thereafter.

"The Silkless Bank Note," Republic

Good detective stories are quite rare now-a-days, but the first of the William J. Flynn two-reel dramas of that type is decidedly meritorious. The manner in which it has been screened is up to the standard, Herbert Rawlinson in the stellar role gives a satisfactory exhibition, and there is enough sentiment attached to devotion of a little Irish terrier to his dead master, to make up for the lack of love interest. Carl Harbaugh who directed kept the offering going in good shape and Wilson Mizner has furnished a very satisfactory screen version, although the production appears to have been carried somewhat beyond its natural climax.

When a counterfeit $5 bill makes its appearance on the lower East Side, and the fellow who passed it makes his escape, Herbert Rawlinson takes the case in hand. He examines the bill and gets a clue. Meanwhile the escaping counterfeiter has been wounded, and his compatriot in crime, fearing discovery, does not hesitate in shooting him. Rawlinson, who has discovered dog's hair instead of silk in the bill, affects a disguise, gets some information as to a little terrier and eventually succeeds in having the villain captured. To do so, however, he poses as another counterfeiter. In the end, Rawlinson adopts the dog.

"The Sour Violin," Fox

There are numerous funny bits of business in this Mutt and Jeff cartoon. A great deal of it is hokum, however, and several of the captions have been devoted to satirizing classic music and musicians in a manner not highly original. The stuff has been animated in good style, includes much that will provoke mirth and closes with some footage that will coax smiles from the average audience. In this, the long and short duo operate a phonograph store. Both are rather hungry and Jeff proceeds to consume all of the records. When these are demanded, he enters one of the machines and produces the desired melodies. All goes well until a dog and cat enter and raise a racket. At first, a patron is delighted with the alleged tune, but when she sees Jeff's face protruding from the horn, departs. Business of fainting and seeing stars, while pups and kittens flock out of Jeff's clothing. A rather foolish offering, but funny in its foolishness.

"The Blacksmith," Arrow

With a better story about which to wind some of the incidents included in this Hank Mann two-reeler, it might have been made into a commendable comedy. As it is, the offering is drawn out beyond its natural conclusion, lacks much resembling novelty in theme, and but for a few redeeming bits, one of which is rather broad and will be considered indelicate by some falls short of the desired mark. Fred C. Windermere, who directed, has done as well as could be expected with the stuff at hand.

Mann is seen as a blacksmith's assistant at the start. Learning that the smith's daughter has inherited the local barber shop, but must marry almost immediately to take possession, the villain sets out to make her his bride, securing as usual, the co-operation of her fond father. She flees with Hank and they are married while speeding away by a typical comedy village constable. At this point, the piece could have been ended, but they saw fit to delve into the experiences of the youthful couple after the tonsorial establishment has become theirs. It is an excuse for more slapstick stuff, some of which will get results, but most of which will not impress strongly.

"Kineto Review," No. 28, Cinema Classics

Creditable photography is always an asset, but in this reel, the unusually good work of the camera man is not sufficient to overcome the lack of suitable scenic material and other defects. The subject deals with Brazil and starts with stuff shot from a moving train. Unfortunately, there is nothing unusual about any of the sites selected, until the village of Escabar is reached, when there is some worthwhile footage. The manner in which the water with contrasting territory in the background has been screened shows it off to best advantage. Otherwise, however, there is little to give cause for great enthusiasm.

EMPTY ARMS

EXTRA!!!

BYRON PARK RECALLED EAST

As was announced in last week's trade papers, Byron Park intended to make a tour of the United States in the interests of "Empty Arms." The itinerary of his proposed tour was indicated only as far as Kansas City. We repeat herewith his Schedule as published in last week's trade papers:

Monday, February 23rd, Hotel Alexandria, Los Angeles, Cal.
Wednesday, February 25th, Hotel St. Francis, San Francisco, Cal.
Saturday, February 28th, The Multonomah Hotel, Portland, Ore.
Monday, March 1st, New Washington Hotel, Seattle, Wash.
Thursday, March 4th, Hotel Utah, Salt Lake City, Utah.
Saturday, March 6th, Albany Hotel, Denver, Colo.
Monday, March 8th, The Adolphus Hotel, Dallas, Texas.
Thursday, March 11th, Hotel Muehlebach, Kansas City, Mo.

It was Mr. Park's plan to continue eastward, stopping at all important cities to meet the buyers who desire to obtain "Empty Arms," but circumstances have necessitated a change. The trip as far as Kansas City will be made as published, but because of the enormous number of telegrams, telephone and other messages which have poured into the New York office, he decided to jump from Kansas City to New York.

MR. PARK WILL BE IN NEW YORK ON MARCH FIFTEENTH, WHERE THE MANY BUYERS WHO HAVE INSISTED ON HIS RETURN EAST WILL VIEW "EMPTY ARMS" AT PRIVATE SCREENINGS.

PHOTOPLAY LIBRARIES, Inc.

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JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XI. NO. 66 Sunday, March 7, 1920 Price 25 C

WALLACE REID

in "EXCUSE MY DUST"

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The RECOGNIZED AUTHORITY

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News of the Week in Headlines

Monday

Allan Dwan discusses Wall Street in connection with picture industry.
Probable legal battle between Universal and Al Kaufman regarding Allen Holubar and Dorothy Phillips.
Reported shake-up in Fox organization.

Tuesday

Charlie Chaplin to make five-reelers for "Big 4."
Henry M. Hobart made vice-president of International Film Service Co., Inc.
First National plan scond annual convention of exchange men.
Mastbaum circuit of Philadelphia, National Pictures franchise holder.

Wednesday

Reported Famous Players product for next year cut to 65.
Theater owners say United Artists book on rental basis.

Thursday

Universal sues Ramus Inc. and Abrams for $100,000.
Gibraltar Pictures may start series of exchanges.
John D. Tippett of London here. May build studio in this country.
Paramount buys three theaters in San Francisco.
United Artists to release Sennett's comedy-feature, "Down on the Farm."

Friday

New Jersey exhibitor factions divided over Sunday opening question.
Adolph Zukor sailing for England.

Saturday

Adolph Zukor issues important statement before sailing for Europe.
Producers not worried over exchange situation existing between Canada and United States.
J. Parker Read, Jr., expounds his ideas on production.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Famous Melodrama Well Done

Alice Joyce in
"THE SPORTING DUCHESS"
Vitagraph

DIRECTOR .....George Terwilliger
AUTHORS .....Augustus Harris, Cecil Raleigh and Henry Hamilton.
SCENARIO BY ....Lucien Hubbard
CAMERAMEN.....Joe Shelderfer and Charles Davis.
AS A WHOLE.....Very good production of old melodrama; should register before all audiences.
STORY.....Villian keeps action going by his constant persecution; could be made more convincing by more subtle subtitles.
DIRECTION.....Generally very good
PHOTOGRAPHY ..... Very good
LIGHTINGS.....Some particularly good effects
CAMERA WORK.....Some very effective angles
STAR.....Her beauty and refinement outstanding together with ability to clearly register emotions.
SUPPORT .....Out of the ordinary
EXTERIORS.....English country estate and race-track scenes.
INTERIORS ..... Generally appropriate
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Villian's attempts to make Duke and Duchess misunderstand each other finally frustrated.
LENGTH OF PRODUCTION ....about 6,279 feet

Drury Lane melodrama certainly go very well on the screen provided they are given the proper presentation. This has been accorded "The Sporting Duchess" and it will probably go down as one of Vitagraph's most successful productions.

There are loopholes in the wending of the plot to be sure. There is no motive given for the villian's incessant persecution of the Duke and Duchess and some of the tricks he plays on them are quite obvious, but it is apparent that these faults, could be largely covered up by changes in the subtitles

But the story as a whole registers well and keeps building up the suspense surely until when it comes to the race track scene which is to decide the fate of all the principals, interest runs at a particularly high pitch. The racing scene itself is plain realism as there is nothing "staged" in the dash on the turf. It might, however, have been worked up to even more thrilling advantage by insertion of closeups of the horses and their mounts, but it is well enough as it stands now.

The plot relates how Major Mostyn is successful in causing a divorce of the Duke and Duchess of Desborough by falsely compromising the Duchess. He then calls in the Duke's notes and forces him to put his effects, including his great Derby winner, on the auction block. He intends buying the horse himself but the Duchess influences a sincere old friend to purchase it, promising that if the race is lost, she will marry him. Mostyn tries by all the villain's stock-in trade to win the race but virtue at last emerges triumphant. And with his defeat the net-work of lies he spread between the Duke and Duchess is swept away and they are again made happy with each other.

Alice Joyce brings her beauty and inate refinement to the title role as well as a ripe ability to register the various emotions demanded. Percy Marmont is a distinctive hero and plays with great credit. Gustave von Seyffertitz as the villain deserves worlds of credit for making his part convincing despite its extreme demands while others are Edith Campbell Walker, Lionel Pape and John Goldsworthy.

Star and Famous Old Title Should Bring Them In

Box Office Analysis for the Exhibitor

You certainly shouldn't have much trouble in making a go of "The Sporting Duchess" what with the popularity of its star and the famous old title. Perhaps the majority of your patrons didn't see any production of the play but at the same time the chances are a hundred to one they've heard of it and will want to see the picture. As for Miss Joyce she does splendid work in this and deserves big prominence in the billing. Her popularity will be in the ascendancy after this, no matter if its high or low with your crowd now.

Catch lines might be written on this order: "See the famous old melodrama, 'The Sporting Duchess,' a thrilling story of English society and the race track." "He had brutally blackened her reputation and causes her husband to divorce her but she had sporting blood in her veins and playing the game to a finish, won!" Both Percy Marmont and Seyffertitz have been prominent in recent Vitagraph pictures. Mention them for their work here is fine.

Here's a Very Distinctive and Entertaining Mystery Picture

"THE BLUE PEARL"
Republic

DIRECTOR .....George Irving
AUTHOR .....Anna Crawford Flexner
SCENARIO BY .....Emma Belle Clifton
CAMERAMAN .....Max Schneider
AS A WHOLE.....Criminal mystery story very well presented and acted; will prove unusually interesting to all audiences.
STORY.....Contains many intricacies all of which are well handled; builds to clever climax.
DIRECTION.....Particularly commendable in those scenes in which many principals appear.
PHOTOGRAPHY .....Very good
LIGHTINGS ..... Effective
CAMERA WORK .....Very good
LEADING PLAYERS.....A number of very attractive leading women in this, all beautifully gowned; acting effective.
SUPPORT ..... Unusual
Exteriors ..... Few used
INTERIORS .....Very good
DETAIL.....A lot of character business in this all of which makes mystery very effective.
CHARACTER OF STORY.....Clearing up of mystery surrounding theft of jewel and domestic scandal it brings to light.
LENGTH OF PRODUCTION.....About 5,649 feet

"The Blue Pearl" is an exceptionally well done criminal mystery story and one which should prove of more than usual interest to all picture audiences. It is based on the stage play of the same name and the producers have shown rare judgment and taste in adapting and presenting it. In the main much of the suspense of the plot is due to a sequence enacted in the home of the Webb's when the theft of the blue pearl is discovered after a hypnotic seance. Various of the guests are suspected and rightly so. But through the searching scenes the culprit's identity is kept expertly concealed and when at last the truth is made known it comes as a real surprise.

This sequence of scenes is the most important in the entire picture and it is handled with great skill. Allowing only a few cuts to another line of action the director has maintained a great degree of suspense and built up the interest to a superlative point by throwing various bits of business to all the characters. Some of it is light and some heavy but it all tells in the effectiveness of the denouement.

The beginning of the story relates how Holland Webb purchased the wonderful blue pearl for Sybil Trent. His wife, Laura, on whose money he is living, realizes that Holland is unfaithful to her. Holland brazenly invites Sybil to a reception. The police have gotten on the track of the men who stole the blue pearl and the crooks are anxious to get it back and hide it. For this reason they are also in the Webb house.

After the theft of the gem from Sybil's neck the various guests are searched but the pearl is not found. Eventually Laura discloses that she has it and that she took it as evidence of her husband's faithlessness.

The picture is splendidly enacted by a cast that includes a number of unusually attracted leading women. Edith Hallor as Laura Webb and Florence Billings as the mercenary Sybil are both good and appear beautifully gowned. Faire Binney has a small comedy part as Angelica, one of the guests. Lumsden Hare is always effective as Holland, while all the other parts are expertly interpreted by such skilled players as Corliss Giles, Jack Halliday, Jack Raymond, H. Copper Cliffe, Charles Angelo, Earl Schenck and Adel Dumo.

This Is Sure to Please So Make Good Use of Its Unusual Possibilities

Box Office Analysis for the Exhibitor

This picture has come in quietly without much being said about it but don't make the mistake of considering it an ordinary feature. It is quite extraordinary and if it is handled properly in the exploitation it should prove a very good money-maker.

In the first place a good scheme for various types of advertisements would be to use pictures of the three leading women. Each one of them is a distinctive beauty and their pictures will be sure to attract attention. Mention with these pictures the sterling quality of the entire cast.

In word arguments don't neglect the domestic angle of the story in endeavoring to get the mystery over. Combine the two. Use lines something like these: "The Blue Pearl has vanished! To Sybil Trent it meant lost pride. To Holland Webb it meant ruin. To Penrose Trent it meant prison. But to Laura Webb it meant both bitterness and freedom!" By so doing you get the mystery over, and besides suggest something about the plot itself that should attract.

Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

$30,000

By H. B. Daniel Directed by Ernest C. Warde

MOTION PICTURE NEWS: "$30,000" will be a delight to the admirers of J. Warren Kerrigan. He is a favorite and his pictures are followed with keen interest.

MOVING PICTURE WORLD: "$30,000" has plenty of action and the majority will be pleased by the mystery incidents.

EXHIBITORS TRADE REVIEW: If you want to enjoy "$30,000" keep your eyes glued tight to the screen every moment of the time. It's a mystery-comedy-drama.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Incompetent Production Too Big a Handicap For This to Overcome

Edmund Breese and Anna Lehr in
"CHAINS OF EVIDENCE"
Hallmark

DIRECTOR ..... Dallas M. Fitzgerald
AUTHOR ..... Leon D. Britton
SCENARIO BY .....John C. Glavey
CAMERAMAN ..... M. Dallett
AS A WHOLE.....Murder mystery story hindered by poor subtitles and cutting.
STORY.....Spends at least forty minutes of its running time introducing the cross currents; interest allowed to lag.
DIRECTION.....Has concentrated too much on unimportant details.
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Fair
CAMERA WORK.....Double exposures and dissolves used so often effect is muddling.
STARS.....Effect of some good work minimized by faults in production.
SUPPORT.....Suffers from same reasons; Edward Elkas puts over scenes in spite of them.
EXTERIORS ..... Various New York shots
INTERIORS ..... Generally good
DETAIL.....Subtitles attempt to inform by suggestion and are rather confusing.
CHARACTER OF STORY.....Committing of murder and then unraveling mystery.
LENGTH OF PRODUCTION.....About 5,000 feet

"Chains of Evidence" is a murder-mystery picture prevented from being entertainment of a satisfactory order because of confusing editing in the important sequences, subtitles that becloud instead of clearing the action and technical work that is muddling. All these faults have their greatest appearance in the sequences serving to unravel the murder mystery.

For at least half its length nothing of consequence is depicted on the film. It might be supposed that the author would have spent this time building up various reasons for the murder but instead it reveals more or less uninteresting action, having no direct bearing on the main issue. As a consequence the interest is never fully aroused at any part of the picture.

As the opening events are quite irrelevant they may be omitted here. The essential facts disclose the murder of Judge Sturgis by a culprit who sought the radium he kept in his safe. Suspicion is cast on his wife, Morely, an ex-convict, to say nothing of a maid and a butler and another crook. The story each gives stops just at the pistol shot which finished off the judge. Eventually an old shoemaker who sought the radium to cure his crippled boy supplies the missing evidence, proves the second crook the murderer and frees Morely, who had been indicted. Morely and the judge's daughter, Edith, are thus made happy.

The romance between Morely and Edith is not developed at all. When the picture concludes with the usual clinch between them it shows plainly that it was injected merely as an after-thought. Then there is the revelation given by the judge's wife that Morely is her son by a first marriage. This incident is dragged in by a subtitle with hardly any accompanying expression from the players to register it.

And speaking of the subtitles. They include a number of New York City views which are evidently introduced in an effort to denote change of locale in the story from one quarter to another. But their effect is altogether muddling because they are employed so often and to no apparent purpose. Muddling also is the technical work exemplified in double exposures and dissolves employed in the unraveling of the mystery.

The players are generally lost, due to the faults of production. Anna Lehr gets in a few good moments as the judge's daughter. Edmund Breese as the judge makes a sincere attempt. Of the rest Edward Elkas is perhaps the only player who rises above the picture and provides a real sympathetic thrill in his confession scene. Others are George Cooper, James Cullen, Wallace Ray, Peggy Worth, Joseph Granby, Marie Shotwell, Wallace Widdicombe and Elizabeth O'Madigan.

This One Just Isn't There

Box Office Analysis for the Exhibitor

"Chains of Evidence" is a plain case of incompetent handling of a picture from the production angles. Something might be said in its favor if they had played up the romantic angle to some slight degree but as it is you are asked to swallow the usual happy ending when you have seen the hero, who isn't much of a hero and gets little sympathy in practically only one scene with the heroine.

The picture holds forth few if any popular elements so the matter of its advertising value which, on the surface, is rather better than the average, is best left untouched.

UNITED ARTISTS CORPORATION

ANNOUNCES THE RELEASE OF

MACK SENNETT'S

Big New Five-Reel Comedy Sensation

"DOWN ON THE FARM"

"The best comedy Mack Sennett has ever made" is the word that comes out of the West from the critics who have watched this masterpiece of mirth in the making.

Mack Sennett's special productions have made marvelous box-office history. "Down on the Farm," his latest creation, has all the elements that make for sensational business—a bumper crop of fun, thrills and furious farce, seasoned with that greatest of all appeals—heart interest

Here is a picture that will give the exploitation genius the chance of his entire career as a showman. "Down on the Farm" will get them all—the masses and the classes.

Now Booking!

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN

DOUGLAS FAIRBANKS D. W. GRIFFITH

It's a Costume Picture But It's There With the Popular Wallop

William Farnum in
" THE ADVENTURER"
Fox

DIRECTOR ..... J. Gordon Edwards
AUTHOR ..... Not credited
SCENARIO BY ..... E. Lloyd Sheldon
CAMERAMAN ..... John W. Boyle
AS A WHOLE..... Romantic costume drama laid in Spain; has plenty of comedy, thrills and suspense.
STORY..... Very well done with number of fine surprise twists.
DIRECTION..... Very capable for this type of work
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Plain
STAR..... Acts all his scenes with great flourish and much raising of eyebrows.
SUPPORT..... Performs similarly and effectively for this type of work.
EXTERIORS ..... Well selected
INTERIORS..... Representing palaces and taverns of old Spain.
DETAIL ..... All right
CHARACTER OF STORY..... Romance and adventure of impoverished Spanish knight.
LENGTH OF PRODUCTION..... About 5,500 feet

Here is a production with a very broad appeal and one which will probably register up with the real money-makers, and this despite that it is a costume picture. The story is laid in old Spain and follows the romance and adventures of an impoverished Spanish knight as played by William Farnum. He puts a grand flourish into all his scenes and plays them with a surety that would indicate previous familiarity with a like role. At first these flourishes accompanied by considerable eye-brow acting by the star and his supporting cast may be laughed at but as the story progresses this grandiose manner of the players registers very well.

The plot is one of those pieces of fiction that is filled with brilliant sword play, dire plotting on the part of a prime minister and a weak king's foolish mistakes. Involved in the tangle created by these various threads is Don Caesar De Bazan, the hero, and his various adventures are really of a highly thrilling order.

He is in love with Maritana, a dancer who has attracted the king's attention while she was dancing before the queen's court. Don Jose, the prime minister, who covets the queen and the power that her recognition will bring him, encourages the king's various armours. In Maritana he sees his opportunity to further his schemes. He has Don Caesar jailed for fighting a duel and then conveys the news to Maritana that the king will pardon her if she marry the prisoner.

To this she gladly consents but it develops that the prime minister wished to procure for her a title through the marriage. He orders Don Caesar executed immediately after the ceremony. But when they come to bury his body Don Caesar comes back to life. A boy he had befriended had changed the bullets in the soldiers' guns to blanks. This incident is handled exceptionally well and has the element of surprise to a fine degree mixed with comedy.

Subsequently the story traces the adventures of Don Caesar in revealing to the king the duplicity of his minister and in finally claiming his wife. There is another very good surprise sequence introduced at the end.

Farnum registers much of it himself and gets away with the job in fine style. Estelle Taylor is his leading woman and others in the cast are Paul Cazeneuve, Kenneth Casey, Dorothy Drake, Harry Southard, Pat Hartigan, James Devine and Sadie Radcliffe.

Most Folks Are Going to Find Honest Entertainment in This

Box Office Analysis for the Exhibitor

There is an old prejudice existing against costume pictures but "The Adventurer" ought to go a long way toward breaking the ice. The big reason is that it possesses all those things for the lack of which costume pictures are usually dubbed failures. It has fast, exciting action, plenty of comedy and a real romantic and thrilling story. And it's going to appeal to most folks and afford them real honest entertainment because on the surface it is out of the ordinary but underneath it contains the sure fire elements of popular appeal.

In advertising this it would be best to lay off the costume angle, concentrating wholly on the story of romance, thrilling adventure and comedy that the picture offers. If you can bring the crowds in by adhering to this course, "The Adventurer" itself will send them away highly satisfied.

CARL LAEMMLE
presents the
$500000
UNIVERSAL JEWEL
PRODUCTION DE LUXE
"The VIRGIN of STAMBOUL"
starring
PRISCILLA DEAN
Directed by
TOD BROWNING
Story by
H.H. VAN LOAN

Well Enacted Production That Holds to the Finish

"PARTNERS OF THE NIGHT"

Goldwyn

DIRECTOR .....Paul Scardon
AUTHOR .....Leroy Scott
SCENARIO BY.....Charles Whittaker
CAMERAMAN .....A. A. Calder
AS A WHOLE.....Moves along at moderate tempo for the most part and works up a fair amount of suspense.
STORY.....Well handled to bring out author's intention; at times leaves room for doubt.
DIRECTION.....Worked along usual line satisfactorily but allowed some of the "under cover" stuff to appear a little obvious.
PHOTOGRAPHY ..... Fair
LIGHTINGS.....Some exterior night scenes dark
CAMERA WORK.....Usual standard
PLAYERS.....Emmett Corrigan splendid and Wm. B. Davidson pleasing and well suited to part.
EXTERIORS.....Mostly shots on Riverside Drive
INTERIORS.....Same scenes used often
DETAIL.....Quite satisfying
CHARACTER OF STORY.....Expose of police department graft.
LENGTH OF PRODUCTION.....6,404 feet

It's been quite some time since they've used the screen to show up the political grafters but in "Partners of the Night," Goldwyn comes forth with a picturization of LeRoy Scott's story based on the supposed inside workings of the police department and the "men higher up." The picture has been handled to bring forth the author's plot in coherent development but in this effort there is considerable "planting" stuff that prolongs the different climax so that when they are reached they have lost some of their force.

About the biggest asset of the production, however, is the performance of Emmett Corrigan, the "chief" and the master mind of the cleverest of crooks. Corrigan makes the character of Matthew Bradley, Chief of Detectives, forceful and realistic in his interpretation of the calloused and hardened detective. A well drawn comparison is made between the chief and Robert Clifford, a young detective student of criminology and in favor of reforming criminals instead of hounding them.

The suspense which the various frameups afford satisfy but never get you to the edge of the seat, perhaps because it isn't very likely that such clever confidence people would take the chances that they do in "Partners of the Night."

Mary Regan arrives in this country to join her Uncle Joe, well played by Mario Majeroni, expert crook and tool of Chief Bradley. Mary isn't long in the city before she is assigned to a big job by the chief whereby a banker's son who is in love with Mary, is to be relieved of thousands of dollars. Robert Clifford, a young detective and with ideals opposite to those of the chief, steps in and spoils the party.

Bradley, fearing Clifford's honesty, "frames" him and as a result he is dismissed. However, Police Commissioner Thorne, is shadowing the workings of Bradley and with the aid of Clifford, plans to "get" the chief "with the goods," through the aid of Mary Regan.

The final climax takes place in one of New York's roof garden restaurants where Bradley is dining with Louis Gordon, proprietor of a notorious gambling house from whom he is to receive "hush money." At a nearby table is the Commissioner, Clifford and Mary who turns against the chief, and comes to Thorne's assistance in getting Bradley "with the goods."

Should Prove a Box Office Attraction

Box Office Analysis for the Exhibitor

In "Partners of the Night," LeRoy Scott makes a big appeal for the reformation of crooks instead of hounding them to the ground, and in the character of Robert Clifford he has attempted to show the advantages of reform ideals of expert criminologists over the old method of punishment. This is a popular argument and the picture should go well with folks especially interested in present day civics.

"Partners of the Night" has box office qualifications and you should go after it from this end. Advertise the nature of the production and you can count on a good percentage of male patronage and for the women you have the character of Mary Regan and her romance with the young detective.

Catchlines intended to reach those interested in the problem put forth by the author would be effective. There is no one in the cast whose name will mean very much at sight so you will have to do some talking about them. Mention Emmett Corrigan as a well-known stage actor, Pinna Nesbit and William B. Davidson.

Strong Dramatic Production of Woman-with-a-Past Theme Given War Background

Claire Whitney in
"MOTHERS OF MEN"
Edward José Prod.—Republic

DIRECTOR ..... Edward José
AUTHORS ..... William Henry Warner and De Witt Kaplan.
SCENARIO BY ..... Chas. Whittaker
CAMERAMAN ..... Not credited
AS A WHOLE..... Very strong picture of woman-with-a-past theme given a war setting.
STORY..... Cleverly developed and containing a number of good surprises in its action.
DIRECTION..... Registers all points well and handles dramatic crises in sure-fire fashion.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Generally commendable
CAMERA WORK ..... Straight
STAR .... Plays with quite effective emotional touch in a very appealing role.
SUPPORT ..... Very good
EXTERIORS ..... Represent Paris and Vienna and convince.
INTERIORS ..... Highly appropriate
DETAIL ..... Satisfactory
CHARACTER OF STORY.... Heroine-with-a-past marries and encounters critical situation when villain appears as spy in war time.
LENGTH OF PRODUCTION..... About 6,492 feet

"Mothers of Men" reveals the old familiar story of the woman-with-a-past, only this time it is given a European war setting and the conflict of emotions which the heroine undergoes in the climax sequence is enforced by motives of patriotism as well as personal protection. War pictures are generally considered out of place, but there is no denying the dramatic worth of the present feature.

The story shows the heroine in Vienna attempting to earn a living. She loses her position and trusts unwisely in an Austrian soldier who betrays her. Then she goes to relatives in Paris and after a short time marries Gerold, a French army officer. Her past tormenting her she writes a note of confession previous to the wedding but the butler returns this to her saying that he was unable to deliver it.

For a time they are happy and then the war breaks out. The heroine and other members of Gerold's family are moved to a chateau for safety but this proves to be even nearer the trenches than Paris. To the girl's shocked surprise the Austrian officer is posing as a butler at the chateau. On the eve of a battle he forces her to ask her husband its location. She learns it just before he departs but decides at the last moment for the sake of France to tell the spy a lie.

It is largely due to this lie that the Germans are defeated. The spy-villain returns to the chateau and furiously attacks the heroine for betraying him. In self defense she kills him. Gerold arrives home with news of the great victory. His wife hands him the note she had written him before they were married and begs him to read it. He calmly tears it up and says that he read it before but thinking she would be happier believing him ignorant of her past, had returned it to her as though unopened.

This furnishes a very commendable surprise finish. The sequence between the heroine and the spy and subsequently her informing him falsely of the battle's location is handled very well, and the suspense is skilfully maintained. In fact, Director José never lost sight of the dramatic worth of his material throughout the production.

Claire Whitney plays her role with an effective emotional touch. Lumsden Hare as the spy-villain registers all his points surely. Gaston Glass is a good type for Gerold and others are well cast.

It's More or Less of a War Picture But Its Merits Should Over-Ride Prejudices

Box Office Analysis for the Exhibitor

While "Mothers of Men" has to do with the Great War to a certain extent, its dramatic merits ought to prove sufficient to over-ride all prejudices. The advantage is with the exhibitor for even for honesty's sake he doesn't have to advertise the picture as one dealing with war. The first part of it has nothing to do with it while as said before when it is brought in it is purely incidental to the theme.

The name of the star, together with mention of the other prominent players in the cast should serve to attract. The title will arouse curiosity and it would be best not to elaborate too largely on it in advertisements for the theme itself is old and might not prove attractive. It's a good, strong picture being made out of old material.

Fine, Clean-Cut Comedy Gets Over in Great Style

Douglas MacLean and Doris May in
"MARY'S ANKLE"
Ince Prod.—Paramount-Artcraft

DIRECTOR ..... Lloyd Ingraham
AUTHOR ..... May Tully
SCENARIO BY .....Luther B. Reed
CAMERAMAN ..... Bert Cann
AS A WHOLE.....Clean-cut comedy entertainment with laugh-provoking innovations that get over big.
DIRECTION.....Drags the introduction a little
STORY.....Light comedy adaptation of stage play well suited to youthful comedy team.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Clear
CAMERA WORK ..... Good
STARS.....Douglas MacLean has most of the picture to himself but Doris May is good when she does get in.
SUPPORT.....Neal Burns and Victor Potel good
EXTERIORS ..... All that's needed
INTERIORS ..... Correct
DETAIL.....Dancing titles afford fun
CHARACTER OF STORY.....Young doctor's imaginary wife turns out to be a reality.
LENGTH OF PRODUCTION..... ?

Douglas MacLean and Doris May continue to hit on high with another winner in "Mary's Ankle," an adaptation of May Tully's stage play which makes excellent material for the youthful co-stars. Although MacLean has the greater part of the picture to himself, Doris May makes up for lost time when she does get in.

As in "What's Your Husband Doing?" some fine titles, many animated, come in for a good share of the laughs. For instance, the words dance around on the screen to indicate MacLean's feeling of joy when things begin to brighten up. Then again when he trips and breaks the cut glass bowl which he intended to pawn in order that he and his pals might eat, the lights go out and "Good Night" grows from small to large letters before your eyes.

Except for the beginning which spends a little too much time on the young M. D.'s effort to secure patients that he may eat, the picture runs along smoothly, registering its laughs one after the other. MacLean and his pals, Neal Burns and Victor Potel, go through various stunts in their effort to secure money and after pawning the landlady's parrot for $3.90, Doris May, a Tag Day solicitor, relieves them of three of the precious bills but MacLean doesn't care—he immediately falls in love with the girl.

The financial schemers finally hit upon a plan whereby MacLean's rich uncle will come across with some of his money so he announces his marriage to Mary Jane Smith, a name picked at random. But it chances that there really is a Mary Jane Smith, the Tag girl, who sprains her ankle and is carried into his office for treatment. It also happens that rich uncle arrives in town to meet his old sweetheart, Doris' Aunt. Assuming that Doris is MacLean's wife, uncle hires the bridal suite on a steamer bound for Honolulu and after the complications are straightened out, a very clever "man in the moon" winks his eye knowingly.

Worth Going After Especially From a Box Office Angle

Box Office Analysis for the Exhibitor

Your folks will probably remember the "Bab" stories, one in particular, "Bab's Matinee Idol" which was produced with Marguerite Clark as the star. Bab framed up an imaginery hero for herself only to find that he really lived. Practically the same development occurs in "Mary's Ankle" with the situation just reversed. But that fact will not detract in any way from the entertainment afforded by the latest MacLean-May picture.

The couple made such a good start in their first production that folks will want to see them again and if you have not given them a treat to some real good clean-cut comedy, get busy.

There are plenty of laughs in the action itself and some cleverly manipulated titles animated in a novel way are an added attraction. Something new in the way of an ending was a man in the moon who winked his eye and smiled knowingly at the lovers.

Pathé
Distributors

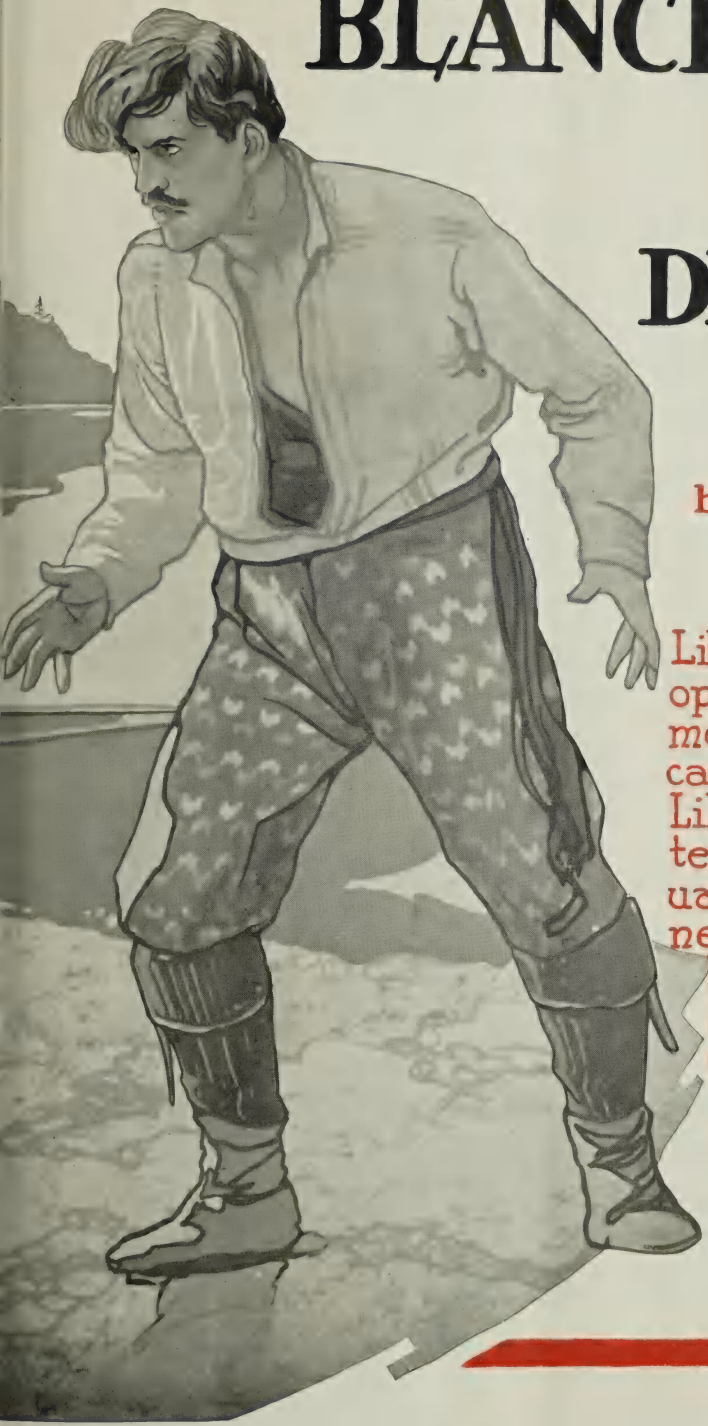
Jesse D. Hampton *presents*

BLANCHE SWEET

in

"THE DEADLIER SEX"

by BAYARD VEILLER



Like a picture of the wide, open places, of lakes, rivers, mountains, forests, canoes, campfires and all the rest? Like a picture where the tenseness of a great situation is relieved the next moment by a hearty laugh? A picture that has class and finish in every foot of the film? Get this; you can't go wrong!.....

Pathé

Distributors

Very Human Little Picture Dealing With Commonplaces in Fascinating Style

Mary MacLaren in
"THE ROAD TO DIVORCE"
Universal

DIRECTOR ..... Philip Rosen
AUTHOR ..... J. Grubb Alexander
SCENARIO BY ..... J. Grubb Alexander
CAMERAMAN ..... Harold James
AS A WHOLE....Very human little picture dealing with commonplace married life.
STORY.....Isn't decorated with any big situations but holds through its human touches.
DIRECTION.....Very good; has registered all points of story realistically.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Generally plain; good in rain-storm sequence.
CAMERA WORK ..... Commendable
STAR .....Gets over very well in different sort of neglected wife role.
SUPPORT ..... Good
EXTERIORS ..... Plain sea-side shots
INTERIORS ..... Plain
DETAIL.....Star should have shown effect of passing of several years.
CHARACTER OF STORY....Just a man's waking up to the fact that he loves his wife.
LENGTH OF PRODUCTION.....4,875 feet

You've certainly got to give Universal credit for turning out a very human and appealing little production in "The Road to Divorce." It isn't pretentious and they don't spend much money on it, but at the same time it deals with real people in every-day situations and the sure reality of the story gets you and holds you all the way through from start to finish.

The central character, Mary, is very much in love with Myron Bird, a country physician, and he is very much in love with her. They are married and even though you get a reel of wedding scenes the action surely does register. All the human bits of business given to the characters watching the wedding make it unusually interesting.

After the wedding the love of Mary and Myron grows to be a very big thing until after the birth of their first child when Myron, thoughtlessely and to himself only, condemns his wife for going around the house in an untidy condition and paying so much attention to the baby. Then a second child comes and Mary's time is more and more occupied with the youngsters. Myron goes about his practice and neglects his wife. She begins to notice.

At this time Pauline, Mary's maid of honor at her wedding, comes to visit them, and Myron contrasts her neatness and style with his wife's neglect of her personal appearance. He is much in her company and one day while sailing with her timidly professes his admiration for her. Returning home in a storm he discovers that Mary has also gone out on the water. She had long been sick of mind at the sight of Myron's attentions to Pauline. They search for her in the storm but are unable to find her. Myron is prostrated and practically condemns Pauline for it all.

Then Mary returns. The wet and cold bring on a sickness through which Myron carefully nurses her and when she is well again begs her forgiveness.

Mary MacLaren and Edward Piel do very well with the roles of husband and wife although the star should have shown some slight sign of age after the passing of the few years. Bonnie Hill fits well in the role of Pauline while others whose parts are of minor importance are Eugenie Forde, William Ellingford, Alberta Lee and Helen Davidge.

They Won't Rave Over This, But They'll Like It

Box Office Analysis for the Exhibitor

People aren't going to audibly rave over this production but at the same time they're surely going to appreciate and like it unless they aren't human. It is one of those pictures that falls in the same class with "Stepping Out."

Bring out its human character in your advertising by telling them just what the story is about. Catch lines on the order of the following will suit: "A real story of real people. No melodrama, nothing sensational. You've seen it in reality. See it on the screen in all its concentrated appeal." "Does a husband's love for his wife wane with the passing of years after marriage? See 'The Road to Divorce'."

The title will perhaps suggest something sensational. It is rather misleading even though appropriate. If you want to build around it use a line such as "He was headed straight on the Road to Divorce, but something within him made him stop and then—"

Stereotyped Plot Given Commonplace Production

Dolores Cassinelli in
"TARNISHED REPUTATIONS"
Perret Prod.-Pathe

DIRECTOR .....Mme. Alice Blache
AUTHOR .....Leonce Perret
SCENARIO BY .....Leonce Perret
CAMERAMAN .....Not credited
AS A WHOLE.....Implausible and weakly constructed drama of the 10-20-30 type.
DIRECTION.....Brought in all the familiar situations and muffles the dramatic moments badly.
STORY.....Sterotyped concoction of the country girl and city lure done over again.
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Ordinary
CAMERA WORK .....Straight stuff
STAR.....Didn't command sympathy at any time and occasionally overacted.
SUPPORT.....Albert Roscoe playing opposite, fairly satisfactory; small cast.
EXTERIORS ..... Suited
INTERIORS .....Terribly overdressed
DETAIL .....Titles laughable
CHARACTER OF STORY.....Trials of a poor country girl trying to "go straight" in a wicked city.
LENGTH OF PRODUCTION ....About 5,000 feet

All dolled up in a new title with Dolores Cassinelli as the poor "goil" they do it all over again. Leonce Perret has written and produced "Tarnished Reputations," the sort of thing that a few years ago made them curse the willun and pity poor shero and the same sort of willun and shero that they've been cursing and pitying at regular intervals ever since.

As a drama it will make a very much better comedy, for its absurdity is so pungent and the story so old-fashioned that it never for a second sinks deep enough to even suggest a serious thought. Miss Cassinelli seems to have tried hard enough to make an impression as the unfortunate girl but her portrayal of a character so utterly unsubstantial never gains the sympathy intended by the author for his poor shero.

Throughout the presentation they use up all the stock tricks on the calendar and made matters more "intrikut" by having someone write very soulful titles. The picture generally has been given a very ordinary production. The lightings were not the best and cameraman continually shot the interior scenes from the same angle. The sets for the most part were overdressed.

Albert Roscoe, formerly leading man for Theda Bara, played opposite Miss Cassinelli though his appearance was practically confined to the first and last reels. As an artist in search of new atmsophere, Roscoe comes to the village where Dolores lives with her Aunt. Of course shero poses for the artist and the result later proves his masterpiece. But wicked willun leaves the town, and the girl who has come to love him, without telling her his real name.

After her Aunt dies shero goes to New York where she goes through all kinds of hardship because she cannot get work and finally finds herself serving a jail sentence on a false accusation. Upon her release she goes to the home of the judge who sentenced her. George Deneubourg, a friend of the judge's, is moved by her plight and takes her to his home. Six years later Dolores, now a well known actress and star of Deneubourg's "The Girl from Texas" is again confronted by the artist and after she avenges herself to a certain degree, she admits her love and so on.

Unconvincing Story Makes Poor Material

Box Office Analysis for the Exhibitor

For a first class house, catering to first class clientele, "Tarnished Reputations" will not meet requirements. The story and production may get by even though for a picture representing the present time (there is no reason to think otherwise) folks are going to have a hard job being convinced that Dolores found it so hard to secure employment before she was taken off the streets accused of a false misdeamor.

Miss Cassinelli is sincere enough in her effort to portray the character of the girl alone in a big city and although her characterization never reaches any really appreciable moments, if she has enough admirers who are strong for her personally, they may let it go but the star's producers better find more suitable material if they want her to retain the friends she has among the fans.

If you want catchlines to assist you try these: "In spite of the town gossips, a false accusation and a jail sentence, she came through with her reputation untarnished. Dolores Cassinelli makes good in her latest production 'Tarnished Reputations' at the blank theater." Or; "A girl, as well as a man, can be down but she's never out, as proven by Dolores Cassinelli in 'Tarnished Reputations'."

GET IN YOUR BID

Now is the last opportunity you have to get in your bid for "EMPTY ARMS," the most sensational film of the year!

Byron Park, after a very successful tour of the leading Western cities, during which he received the highest bids for a feature of this nature, is now on his way back east.

He Will be in New York on March Fifteenth

If you wish to make an appointment for a private showing of the film—send in your request immediately. First come—first served. Wire or write the New York office at once.

If you have not read the Hundred Thousand Dollar Packet, which presents, in detail, the tremendous box-office possibilities of this extraodinary picture, get your copy without delay.

Don't wait until your competitor has the picture to act! And don't forget that "EMPTY ARMS" is only one of the big series of Park-Whiteside features which will shortly be available for your territory.

PHOTOPLAY LIBRARIES, Inc.

500 FIFTH AVENUE, NEW YORK CITY

Lester Park & Edward Whiteside

PRODUCERS

EMPTY ARMS

Starring GAIL KANE with

Thurston Hall J. Herbert Frank &

Irene Blackwell

WRITTEN BY WILLARD KING BRADLEY

EDITORIALS BY DR FRANK CRANE

PERSONALLY SUPERVISED AND DIRECTED BY

Frank Reicher

French Actress of Note in Picture Based on Story by Sarah Bernhardt

Mme. Yorska in
"IT HAPPENED IN PARIS"
Brunton-Tyrad

DIRECTOR .....David M. Hartford
AUTHOR .....Sarah Bernhardt
SCENARIO BY .....Jack Cunningham
CAMERAMAN .....Not credited
AS A WHOLE.....Picture hurt by several bad cuts; a good story but with one pretty raw situation; best suitable for transient and down-town houses.
STORY.....A dual role story well worked out in the main.
DIRECTION.....Generally good; sometimes stagey.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Effective
CAMERA WORK ..... Average
STAR.....Is a mighty fine actress but lacks physical appeal.
SUPPORT..... Lawson Butt heads good cast
EXTERIORS.....Paris street setting among few used.
INTERIORS ..... Appropriate
DETAIL ..... All right
CHARACTER OF STORY.....Villains' efforts to force girl into swindle game by compromising her.
LENGTH OF PRODUCTION.....about 5,000 feet

Under the sensational title of "It Happened in Paris," Mme. Yorska, known as Sarah Bernhardt's understudy and protegee, is presented in a story said to have been written by the famed actress herself. There are faults to find with the picture for, aside from containing one pretty risque situation the influence of which is felt throughout the entire story, the production was injured in the cutting, and the star, while full of expression tempered with restraint, has none of the physical or beauty appeal that makes for picture popularity here.

However the picture is evidence of a sincere effort to produce something worth-while even though sensational, and its merits are more prominent than its faults, with the results that the picture can be classified as a good one for transient and down-town houses.

Mme. Yorska plays the dual role of Yvonne an artist of good family and Juliette, her twin, who has been brought up by gypsies and who is the antithesis of her sister. Yvonne's copies from the works of old masters have been placed with Naisson, a crook who forges signatures on them and sells them for originals. Yvonne knows nothing of this. Romildo, gypsy model for Yvonne and beloved by Juliette, sees a chance for easy money when Naisson, anxious to have Yvonne fully in his power, expresses this desire to him.

Romildo brings Juliette to Naisson's apartment and tells him she is Yvonne. Without more ado Naisson proceeds to satisfy his lustful and devilish desires. In the morning he discovers the trick that Romildo has played on him but says nothing as now he sees another opportunity to discredit Yvonne in the eyes of her friends and force her to come to him.

He takes the hopeless Juliette to a notorious dive one night so that Grey, Yvonne's fiance, will see her with him and mistake her for the artist. He is partially successful for Grey goes to Yvonne and denounces her. The police who have discovered the forged paintings clear up the mystery created by the likeness of the sisters by arresting Juliette and other members of the underworld. Thus the misunderstanding between Yvonne and Grey is swept away.

The picture shows marks of extensive editing and even altering of the original course of the story. This is obvious two or three times to the discredit of the continuity of the action.

Mme. Yorska is a real actress and her emotional range omits no expression. She is not good looking but certainly overcomes this handicap to a certain extent by her fine performances. Lawson Butt as the gypsy, and Hayward Mack and Charles Gunn as villain and hero respectively perform well.

Should Go Over With the Transient and Downtown Crowds

Box Office Analysis for the Exhibitor

What with the sensational title they've fastened on this and the general character of the story, this picture has small place in a neighborhood house, while on the contrary these characteristics may well help it to success in transient and downtown theaters. The title will certainly attract attention while, if desired, the story offers full opportunity to back it up in the way of sensationalism.

The advertising value of Sarah Bernhardt's name and the fact that Mme. Yorska is her protegee will come in handy in exploitation also. These opportunities could well be used in putting the picture over in neighborhood locations but the exhibitor should consider this matter carefully owing to the character of the story.

THE NEW ART FILM COMPANY
PRESENTS

DOROTHY GISH
in
"Mary Ellen Comes To Town"

The City of Success?
Bosh!

THE city of hall bedrooms and high rents, of crowded subways and crooks, of hard luck and disillusionment!

That's what Mary Ellen found out. And back she went to the old home town!

Will your people eat that up? Can't you see the fathers and mothers bringing their sons and daughters to see it again? Can't you see your merchants and Chamber of Commerce going the limit to boost it?

Every town will jump at this picture. Because it's Dorothy Gish's funniest. And it pounds on the home town idea.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Directed by Elmer Clifton *Story by Helen G. Smith*
Scenario by Wells Hastings

A Paramount Artcraft Picture

Very Pleasing and Sustaining Story With Weak Ending

House Peters in
"SILK HUSBANDS AND CALICO WIVES"
Garson Prod.—State Rights

DIRECTOR .....Alfred J. Green
AUTHOR .....Monte Katterjohn
SCENARIO BY.....Monte Katterjohn
CAMERAMAN .....David J. Kesson
AS A WHOLE.....Very pleasing picture most of the way but the ending disappoints.
STORY.....Human and appealing but leads you to expect strong climax which never comes.
DIRECTION.....Good in registering main action but some small details are irrelevant.
PHOTOGRAPHY.....Good except in opening sequence.
LIGHTINGS ..... Commendable
CAMERA WORK .....Good
STAR.....Registers very forcefully
SUPPORT .....Satisfactory
EXTERIORS.....Beautiful country estate scenes
INTERIORS.....Lavish in good taste
DETAIL.....Closeups of "angry eyes" used with idea of enforcing action don't register.
CHARACTER OF STORY.....Plain wife unable to keep up with successful and socially inclined husband.
LENGTH OF PRODUCTION.....About 5,800 feet

"Silk Husbands and Calico Wives" doesn't offer anything startlingly original in the way of plot, but it treats a human idea in good spirit and for the most part the picture lives up to all that is expected of a first rate feature. In fact the interest gains such a firm hold early in the story and increases with the well developed plot that you are lead to expect a very dramatic climax, which, however, is not forthcoming. This is the weakest point in the story—its ending. It leaves much the same effect as if the film had broken just before the denouement and the operator had decided not to bother with fixing it up and showing the rest.

Kendall is a lawyer who quickly earns recognition in the city and plunges into the social whirl. He is dissatisfied with his wife because she is unable to dress and act according to the standards of high society. Kendall also expects his wife to do just what he tells her and believes that "obey" is the most important part of the marriage ceremony.

The villain is introduced in the shape of Madison, an architect, who for a motive never given other than because he is a villain, tries (in league with a rich girl who wants Kendall), to disrupt the Kendall household. He tries to compromise Mrs. Kendall but is unsuccessful. Soon afterwards she leaves for her home after writing a note to Kendall in which she says she is well aware of the fact that he is dissatisfied with her.

Awakening to what she really means to him Kendall goes after her and evidently makes all amends for his foolishness as he takes her in his arms. This ending certainly doesn't fit after the melodrama supplied by the villain and the society girl, and it really appears from various parts of the action that there was originally a more substantial climax to the story.

House Peters makes a forceful figure of Kendall, and distinguishes it from the conventional by his creditable acting. Mary Alden plays the meek wife appropriately while Vincent Serrano is seen as the heavy. Eva Novak, rather colorless as the society girl, Edward M. Kimball, Sam Sothern and Rosita Marstini also appear.

Despite Its Finish This Should Afford Satisfaction

Box Office Analysis for the Exhibitor

It's too bad that this hasn't a better ending, as the action certainly does interest and lead you to expect something dramatic in the way of a finish. However, despite this fault, the body of the picture is so good that it ought to get by and afford at least average satisfaction.

In presenting it to your people use the title prominently, as it is distinctive and will surely attract attention. Amplify it with such catch lines as "The story of a 'silk husband' who couldn't understand his 'calico wife' until she left him!'" "He had graduated into the silk class and she had stayed in calico. See the drama of their lives," etc.

House Peters, though he does not possess a string of starring successes to his credit, is certainly a good bet and has the personality and ability that makes for permanent stardom. Use his name, for his performance here certainly deserves stellar prominence.

CURRENT RELEASES

EQUITY PICTURES CORP.

Release Date		Length Reels	Reviewed
	Eyes of Youth (Clara Kimball Young)	7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Jan. 4	The Woman in the Suitcase (Enid Bennett)	5	1/18/20
Jan. 4	Too Much Johnson (Bryant Washburn)	5	2/22/20
Jan. 4	The Thirteenth Commandment (Ethel Clayton)	5	2/15/20
Jan. 11	**Sand (William S. Hart)**	5	———
Jan. 18	**Mary Ellen Comes to Town (Dorothy Gish)**	5	———
Jan. 18	The Tree of Knowledge (Robert Warwick)	5	1/18/20
Jan. 25	What's Your Husband Doing? (Douglas MacLean-Doris May)	5	2/8/20
Jan. 25	The Copperhead (Super-Special)	5	2/15/20
Feb. 1	Double Speed (Wallace Reid)	5	2/8/20
Feb. 1	All of a Sudden Peggy (Marguerite-Clark)	5	———
Feb. 8	The Six Best Cellars (Bryant Washburn)	5	———
Feb. 15	Mary's Ankle (MacLean & May)	5	———
Feb. 15	On With the Dance (Super-Special)	5	2/15/20
Feb. 22	Black is White (Dorothy Dalton)	5	———
Feb. 22	The Amateur Wife (Irene Castle)	5	———
Feb. 29	Huckleberry Finn (Super-Special)	5	———
Feb. 29	Young Mrs. Winthrop (Ethel Clayton)	5	———
Feb. 29	Dangerous Hours	5	2/8/20

FIRST NATIONAL

	The Beauty Market (Katherine MacDonald)	6	1/25/20
	In Wrong (Jack Pickford)	5	12/28/19
	In Old Kentucky (Anita Stewart)	5	12/21/19
	A Day's Pleasure (Charlie Chaplin)	2	12/14/19
	The Greatest Question (D. W. Griffith's Pro	5	**1/4/20**
	A Daughter of Two Worlds (Norma Talmadge)	5	1/11/20
	The Inferior Sex (Mildred Harris Chaplin)	5	———
	The Turning Point (Katherine MacDonald)	5	———
	The River's End (Marshall Neilan Prod.)	5	2/22/20

FOX FILM CORP.

William Farnum Series

	Heart Strings		**1/4/20**
	The Adventurer		———

Tom Mix Series

	The Cyclone		1/18/20
	The Daredevil	5	———

Fox Entertainments

	The Lincoln Highwayman (Wm. Russell)	5	1/4/20
	The Shark (George Walsh)	5	**1/11/20**
	Shod With Fire (William Russell)	5	2/22/20
	Flames of the Flesh (Gladys Brockwell)	5	12/28/19
	The Square Shooter (Buck Jones)	5	———
	Tin Pan Alley (Ray & Fair)	5	———
	Her Elephant Man (Shirley Mason)	5	2/1/20
	The Hell Ship (Madlaine Traverse)	5	2/22/20
	What Would You Do? (Madlaine Travers)	5	1/25/20
	The Last Straw (Buck Jones)	5	2/1/20

GOLDWYN DISTRIBUTING CORP.

Star Series Productions

	Jubilo (Will Rogers)	5	12/14/19
	The Loves of Letty (Pauline Frederick)	5	2/15/20
	Toby's Bow	5	12/28/19
	Pinto (Mabel Normand)	5	2/1/20
	Water, Water Everywhere (Will Rogers)	5	2/8/20
	The Silver Horde (Rex Beach's	5	———
	The Cup of Fury (Rupert Hughes)	5	———
	The Paliser Case (Pauline Fredericks)		2/22/20
	The Blooming Angel (Madge Kennedy)		2/15/20
	Duds (Tom Moore)		———
	The Little Shepherd of Kingdom Come (Jack Pickford)		2/22/20
	The Street Called Straight (Basil King)		———

Bennison Star Series

	High Pockets	5	———
	A Misfit Earl	5	———

HALLMARK PICTURES CORP.

	A Dangerous Affair (Herbert Rawlinson)	5	———
	Wit Wins (Florence Billings)	5	———
	Love, Honor and ? (Stuart Holmes- Ellen Cassidy)	5	———
	The Phantom Honeymoon (Margaret Marsh)	6	———
	The Heart of a Gypsy (Florence Billings)	5	12/7/19
	A Woman's Experience (Mary Boland)		———

Release Date		Length Reels	Reviewed

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.

	The Sagebrusher	7	1/4/20

Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner

	The Desert of Wheat	6	———

J. Parker Read, Jr., Productions

	Sahara (Louise Glaum)	7	**3/23/19**
	The Lone Wolf's Daughter (Louise Glaum)	7	**12/14/19**

Deitrich-Beck, Inc.

	The Harvest Moon (Doris Kenyon)	6	———

Artco Productions

	The Capitol (Leah Baird)	6	12/21/19
	Cynnthia-on-the-Minnute (Leah Baird)		———

Robert Brunton Productions

	The Joyous Liar (J. Warren Kerrigan)	5	**12/14/19**
	The Lord Loves the Irish (J. Warren Kerrigan)	5	———

National—Billie Rhodes Productions

	The Blue Bonnet (Billie Rhodes)	6	**8/31/19**

METRO PICTURES CORP.

Nazimova Productions

	The Brat	7	**9/14/19**
	Stronger Than Death	6	1/18/20

Screen Classics, Inc. (Specials)

	Should a Woman Tell (Alice Lake)	6	12/28/19
	The Walk-Offs (May Allison)	6	1/25/20
	The Willow Tree (Viola Dana)	6	1/11/20
	The Right of Way (Bert Lytell)	6	2/1/20
	The Best of Luck (Drury Lane Melodrama)	6	———

PATHE EXCHANGE, INC.

Dec. 7	Brothers Divided (Frank Keenan)	5	1/4/20
Dec. 14	The A-B-C of Love (Mae Murray)	6	12/14/19
Dec. 21	The Prince and Betty (Wm. Desmond)	5	12/14/19
Jan. 4	My Husband's Other Wife (Sylvia Breamer)	6	12/21/19
Jan. 11	Fighting Cressy (Blanche Sweet)	6	12/14/19
Jan. 18	The Web of Deceit (Dolores Cassinelli)	6	1/4/20
Feb. 2	Other Men's Shoes (Edgar Lewis)	5	1/18/20
Feb. 2	Respectable by Proxy (Sylvia Breamer, Robt. Gordon)	6	2/1/20

American Film Co., Inc.

	Eve in Exile (Charlotte Walker)	7	12/14/19
	The Valley of Tomorrow (Wm. Russell)	5	1/18/20

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19

ROBERTSON-COLE

Specials

	The Open Door	6	10/19/19
	The Broken Butterfly	6	10/26/19
	The Beloved Cheater	5	11/16/19

SUPERIOR PICTURES

December Releases

	Seeing It Through (Brentwood Prod.)	5	2/15/20
	Beckoning Roads (Bessie Barriscale)	5	12/28/19
	The Tong Man (Sessue Hayakawa)	5	12/14/19

Release Date		Length Reels	Reviewed
January Releases			
	Haunting Shadows (H. B. Warner)	5	1/18/20
	The Third Generation (Brentwood)	5	1/25/20
	The Beggar Prince (Sessue Hayakawa)	5	2/1/20
	The Luck of Geraldine Laird (Bessie Barriscale)	5	2/1/20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	The Woman God Sent (Zena Keefe)	5	———
	Footlights and Shadows (Olive Thomas)	5	2/15/20
	The Imp (Elsie Janis)	5	———
	Sooner or Later (Owen Moore)	5	———
	His Wife's Money (Eugene O'Brien)	5	———
	Greater Than Fame (Elaine Hammerstein)	5	1/18/20
	The Broken Melody (Eugene O'Brien)	5	12/28/19
	Out Yonder (Olive Thomas)	5	———
	Piccadilly Jim (Owen Moore)	5	2/8/20

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	———
	Just a Wife (Special Cast)	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchances

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
	Girl of the Sea (Williamson Sub. Prod.)	6	———
	The Amazing Woman (Ruth Clifford)	5	———
	The Blue Pearl (Edith Hallor)	5	———
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
	Dad's Girl (Jackie Saunders)	5	———
	The Gift Supreme	5	———
	The Only Way Trail (Edythe Sterling)	5	———
	Mothers of Men	5	———

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Dec. 2	When the Clouds Roll By (Fairbanks)		1/4/20

UNITED PICTURE THEATERS

	Her Game (Florence Reed)	5	———
	The Eternal Mother (Florence Reed)		———
	The Corsican Brothers (Dustin Farnum)		12/28/19

UNIVERSAL FILM MFG. CO.

Jewel Features

	Paid in Advance (Dorothy Phillips)	6	11/16/19
	The Right to Happiness (Dorothy Phillips)	8	8/24/19
	Blind Husbands (Eric Stroheim)	7	10/19/19

Universal Features

	The Pointing Finger (Mary MacLaren)	5	12/7/19
	The Day She Paid (Francelia Billington)	5	12/14/19
	The Triflers (Edith Roberts)	5	6/11/20
	The Phantom Melody (Monroe Salisbury)	5	1/25/20
	Marked Men (Harry Carey)	5	12/21/19
	Rouge and Riches (Mary MacLaren)	5	1/4/20
	The Prince of Avenue A (James Corbett)	5	1/11/20

VITAGRAPH

	When a Man Loves (Earle Williams)	5	1/18/20
	The Sins of the Mothers (Anita Stewart)	5	———
	The Midnight Bride (Gladys Leslie)	5	2/1/20
	Human Collateral (Corinne Griffith)	5	———
	The Birth of a Soul (Harry Morey)	5	2/1/20

Release Date		Length Reels	Reviewed
Special Productions			
	The Winchester Woman (Alice Joyce)	6	11/16/19
	The Climbers (Corinne Griffith)	6	11/9/19
	The Vengeance of Durant (Alice Joyce)	6	12/14/19
	Slaves of Pride (Alice Joyce)	6	1/18/20

SHORT REEL RELEASES

Frohman Amusement Co.

January Releases

	Gemini Ambrose (Mack Swain)	1	———
	All Wrong Ambrose (Mack Swain)	1	———
	The Heart of Texas (Texas Guinam)	2	———
	Spirit of Cabin Mine (Texas Guinan)	2	———

C. L. Chester

January Releases

	No Coma in Acoma	1	———
	The People in White	1	———
	The Simple Life	1	———
	Mr. Outing Gets a Pipe Dream	1	———

FAMOUS PLAYERS

January Releases

	A Lady's Tailor (Sennett)	2	———
	After the Circus (Briggs)	1	———
	Push Car Trails in Formosa (Burton Holmes)	1	———

February Releases

COMEDIES

	Ten Dollars or Ten Days (Mack Sennett)	**2**
	Hoodooed (De Havens)	**1**

BURTON HOLMES TRAVEL SERIES

	Belgium Smiles Again	**1**
	Filming Ferocious Foremosans	**1**
	Parisian Faces and Figures	**1**
	Oriental College Boys and Co-eds	**1**
	The Yankee Watch on the Rhine	**1**

PARAMOUNT MAGAZINE

	Famous Women in Worlds Work	**1**
	Museum Mysteries	**1**
	The Lure of Fashion	**1**
	On the Job With Grandpa	**1**
	Growth of the North American Continent	**1**

March Releases

COMEDIES

	Teasing the Soil (Mr. and Mrs. Carter De Haven)	2
	Cleaning Up (Al St. John)	2

BURTON HOLMES TRAVEL SERIES

	Bustling Brussels	1
	Kingdom of the Yellow Rose	1
	Strassburg Redeemed	1
	The Boys' Big Club	1

PARAMOUNT MAGAZINE

	Numbers 3877, 3878, 3879, 3880	each 1

CHRISTIE COMEDIES

January Releases

	Monkey Shines	1
	Ducks	1
	It Takes a Crook	1
	Oh Doctor, Doctor	1
	Save Me, Sadie (Special)	2

February Releases

	Pants and Petticoats (Special)	2
	License Applied For	1
	Should a Husband Tell	1

March Releases

	Her Bridal Night-Mare (Special)	2

UNIVERSAL

January Releases

SERIALS

	Great Radium Mystery 13 to 16	each 2
	Lion Man, 2 to 5	each 2

COMEDIES

	Sweet Patootie (Lyons-Moran)	1
	Adam and Eve a la Mode	2
	Some Shimmiers (Lyons-Moran)	1
	A Baby Doll Bandit	2
	Naughty Lions and Wild Men	2
	The Sweet Dry and Dry (Lyons-Moran)	2
	All for the Dough Bag	2

Release Date		Length Reels	Reviewed
WESTERNS			
	The Jay Bird (Hoot Gibson)		1
	West Is Best (Hoot Gibson)		2
February Releases			
SERIALS			
	Great Radium Mystery, 17 and 18 (Finish)	each	2
	The Lion Man, 6, 7, 8, 9	each	2
	Elmo, the Fearless, 1, 2, 3	each	2
COMEDIES			
	Ain't Nature Wonderful (Lyons-Moran)		1
	Over the Ocean Wave		2
	Non-Skid Love (Lyons-Moran)		1
	Good Little Brownie		2
	Old Clothes for New (Lyons-Moran)		1
	The Bull Thrower		2
	New Screen Magazine, Nos. 51, 52, 53, 54	each	1
WESTERNS			
	The Prospector's Vengeance		2
	Kaintuck's Ward		2
	A Sagebrush Gentleman		2

CAPITAL

January Releases			
	A Man's Creed (Neal Hart)		2
	The Wilderness Man (Neal Hart)		2
	My Girl Suzzanne		2
	Bandit's Gold (Al Jennings)		2
	An Outlaw's Alibi (Al Jennings)		2
February Releases			
	Boss of the Flying H (Neal Hart)		2
	The Run Aways (Neal Hart)		2
	When Outlaws Meet (Al Jennings)		2
	Bandit's Heart (Al Jennings)		2
	Screen Follies, 1 and 2	each	1
	Oh Louise (Adolph Phillip)		2

PATHE

January Releases			
	Reviews 32 to 35		1
COMEDIES			
	From Hand to Mouth (Harold Lloyd) (released late in Dec.)		2
	Why Go Home (Snub Pollard)		1
	Slippery Slickers (Snub Pollard)		1
	The Dippy Dentist (Snub Pollard)		1
SERIALS			
	Black Secret, 9 to 12 (Pearl White)	each	2
	The Adventures of Ruth (Ruth Roland)	each	2
	Topics of the Day, 36 to 39	each	1
February Releases			
SERIALS			
	Adventures of Ruth (Ruth Roland) 6, 7, 8, 9	each	2
	The Black Secret (Pearl White and Walter McGrail) 13, 14, 15, 16	each	2
	Topics of the Day, 40, 41, 42, 43	each	1
COMEDIES			
	All Lit Up (Snub Pollard)		1
	Getting His Goat (Snub Pollard)		1
	Waltz Me Around (Snub Pollard)		1
March Releases			
SERIALS			
	Daredevil Jack (Jack Dempsey) 4, 5, 6, 7	each	2
	Adventures of Ruth (Ruth Roland) 10, 11, 12, 13	each	2
COMEDIES			
	Haunted Spooks (Harold Lloyd)		2
	Find the Girl (Snub Pollard)		1
	Fresh Paint (Snub Pollard)		1
	(Two other Pollard Comedies)	each	1
	Review Numbers 40, 41, 42, 43	each	1
	Topics of the Day Numbers 44, 45, 46, 47	each	1

HALL ROOM BOY COMEDIES

January Releases			
	Wrong Again		2
	Neck and Neck		2
February Releases			
	Passing the Buck		2
	Can You Beat It		2
March Releases			
	Breaking Into Society		2
	Oh Baby		2

Release Date		Length Reels	Reviewed

VITAGRAPH

January Releases			
O. HENRY STORIES			
	The Church With an Overshot Wheel		2
	While the Auto Waits		2
BIG V COMEDIES			
	Throbs and Thrills		2
	Dames and Dentists		2
SERIALS			
	The Invisible Hand (Antonio Moreno), 3 to 6	each	2
February Releases			
O. HENRY STORIES			
	Telamachus Friend		2
	The Dream		2
BIG V COMEDIES			
	Pipe Dreams and Prizes (Harry Mann)		2
	Knights and Knighties (Montgomery and Rock)		2
SERIAL			
	The Invisible Hand (Antonio Moreno) 7, 8, 9, 10	each	2

GOLDWYN

January Releases			
	Bray Pictographs, 419, 420, 421, 422	each	1
March Releases			
	Three Issues	each	1

FORD EDUCATIONAL WEEKLY

January Releases			
	Eventide		1
	Bubbles		1
	Just Kids		1
	Taken With a Grain of Salt		1
March Releases			
	Broken Silence		1
	With Every Meal		1
	Alligator Hunt		1

CAPITOL COMEDIES

	The Sure Cure (Mr. and Mrs. Carter DeHaven)		2
	Two Dollars Please		2
February Releases			
	Excess Baggage (Mr. and Mrs. Carter De Haven)		2
	One Dollar Down (Neal Burns)		2
March Releases			
	Forget Me Not (Mr. and Mrs. Carter De Haven)		2
	Matrimaniacs (Neal Burns)		2

FOX

January Releases			
MUTT AND JEFF ANIMATED CARTOONS			
	He Ain't Done Right by Our Nell		1
	On Strike		1
	Shaking the Shimmy		1
	The Rum Runners		1
March Releases			
	The Mint Spy		1
	The Chemist		1
	Putting on the Dog		
SUNSHINE COMEDIES			
	Chicken a la Cabaret		2
	Hungry Lions and Tender Hearts		2
February Releases			
SUNSHINE COMEDIES			
	Sheriff Nell's Comeback		2
	Her Naughty Wind		2
	Her Private Husband		2
March Releases			
	The Heart Snatcher		2
	The Lightweight Lover		2
MUTT AND JEFF ANIMATED CARTOONS			
	The Plumbers		1
	"I'm Ringing Your Party"		1
	Fishing		1
	Dead-Eye Jeff		1
	The Sour Violin		1

REPUBLIC PICTURES

February Releases			
	L. J. Selznick Enterprises		
	Wm. J. Flynn Series (Herbert Rawlinson)		2
	Judge Browne Series		2
	Twelve Chaplin Reissues		2
KINOGRAMS			
	Every Tuesday and Saturday		

FILM SPECIALS

JOLLY COMEDIES			
	The Close Shave (Ben Turpin)		2
	Hubby's Mistake (Gertrude Selby)		1
	Pardon Me (Gertrude Selby)		2
	Girls Will Be Girls (Leo White)		1

VICTOR KREMER FILM FEATURES

	A Burlesque on Carmen (Charles Chaplin)		3
	The Champion (Charles Chaplin)		2
	Work (Charles Chaplin)		2
	By the Sea (Charles Chaplin)		2

Some Short Reels

"Breaking Into Society," Hall Room Boy Comedies

From the point of view of elaborate production, this is as big a thing as this organization has yet turned out. As far as the plot is concerned, it is just fair, the early portion depending on the various bits of business and titles to get over, rather than any cleverness in the story. At the very start, there is a laughable bit, when the boys wake up, arms locked, and scratching each other's hands. Their own invention, a queer sort of contraption used as an automatic lighter will provoke a grin, but from the scene in their room, until they reach the lawn fete, the only real laugh is the bit where a hungry hound eats a sausage from the clutching hand of one of the ribbon clerks. Reel two has a considerable amount of action, something not too plentiful in the first reel, and a corking situation when Percy and Ferdie, posing as detectives, hinder a genuine sleuth from effecting the capture of a burglar. As usual, the finish is novel, the spectacle of the four-flushing duo eating their sandwiches on a moving truck being a satisfactory culmination.

"Bray Pictograph," No. 427, Goldwyn

F. Lyle Goldman who is credited with being responsible for the opening section of this Bray Pictograph, has furnished a very cleverly animated series of diagrams, which are rather elementary, but instructive. It is a good bit of educational footage, not especially entertaining, and rather simple, but capably screened. "A Cold Proposition," which follows, concerns the cutting of ice and "Dud's Haircut," a Wallace Carlson cartoon. Generally up to the standard of the average Bray reel.

"An Alligator Hunt," Ford-Goldwyn

Diving from a boat into the muddy water and capturing with the use of the hands alone, a full-grown alligator, the fellow who performs that stunt furnishes quite a thrill which has been filmed excellently in this Ford reel. There is some footage showing the course of the little vessel, the digging up of eggs and then young alligators, as well as the shipping of the older reptile from its natural haunts to a farm for the animals. Unusually good handling of the subject features the reel.

"Daredevil Jack," Pathe

Shanghaied, Jack Dempsey in the fourth episode of this serial outwits the rough crew in whose midst he is placed, and makes his getaway in time to think up a plan by which he may raise some capital and proceed to the west whither the heroine is making her way. The two reels end as Dempsey steps into the ring with a professional who offers $200 to any man lasting three rounds. Interest in the forthcoming scrap will undoubtedly be aroused, for the finish is a unique one and quite suitable for this production since it stars the noted heavyweight champion.

"Watch Your Step-Mother,'" Christie

Bobby Vernon and Vera Steadman are featured in a Christie one-reeler directed by William Beaudine, and written by Harry Beaudine. The story is a suitable one for an offering of this length, the picture has been filmed well and the leading duo are a youthful looking pair who perform with enthusiasm. Miss Steadman appears at the start in a rather tight-fitting one-piece bathing costume, and later emerges partly from a shower bath, with the apparel clinging to her rather closely, in fact, very closely. Somewhat spicy, that! There is not very much suspense in the reel, and there are not very many complications, but it hits a satisfactory pace and will get over in most houses.

Bobby on returning home from college meets the daughter of his father's second wife. He mistakes her for his step-mother and the two do not get along any too well at the start, she asserting her rights and locking him in a room. The girl really likes Bob, however, and in the end everything winds up happily.

"Kidnapping Caroline," Christie

Just a fair one-reel comedy in which Bobby Vernon and Helen Darling are featured as a pair of youthful lovers, who are confronted with being obliged to remain apart for a few hours. While Bobby is conversing with her on the telephone, her younger brother calls a mouse to her attention and when she screams, Bobby imagines something terrible has happened. He notifies her parents, with the result that a duo of detectives are set on her trail. Two young men who invite her into an automobile are mistaken for kidnappers by the sleuths who seize her. Bobby arrives and rushes away with her, with obvious complications resulting. There is nothing startling about the conclusion, although there is a laugh at the finish, which finds Bobby and his beloved spanking the latter's younger brother and kissing each other while they do it. Nothing unusual but it goes along quite smoothly at all times.

"A Roaring Love Affair," Universal

From beginning to end, very little of it excepted, this two reeler is replete with fast action. The characters hop about upon the screen at a high rate of speed throughout and the spectator is kept on the jump constantly. Jesse Robbins who wrote and directed the production has furnished a slapstick offering, that includes a great deal of rube comedy, much of which is funny, but not all of which is really very much out of the ordinary. The bit wherein the farm hand stocks a hay-fork into his employer's foot, and when the handle comes out, insists of putting a new one in before extricating it, and the scene in which the villain attacks the innocent country lass, to be set upon by the rural hero will provoke mirth as will many of the others. Quite acceptable where a knock-about comedy is wanted.

"The Mint Spy," Fox

Confronted with the rather unpopular task of hunting down a corpulent manufacturer of liquor, Mutt and Jeff effect various disguises in another animated cartoon, and after several clever bits, Jeff is successful. Upon receiving their assignment, they overhear an agent notifying the grower of mint, with which he intends to manufacture juleps, about their appearance. Mutt promptly donns a beard and Jeff's silk hat, while the latter steps upon a pair of stilts. Things do not work out as they should, however, and they are detected and banished. Another attempt does not meet with instant success, but Jeff finally rocks the moonshiner into oblivion. The finish finds Mutt trying to secure the credit for the success of their venture.

Short Reels

"The Rattler's Hiss," Universal

Numerous thrills have been jammed into this two reel western, which has little that is unusual in theme. The story is of the sensational type, more exciting than usual. They have injected some very good comedy relief into it. The manner in which the hero after crossing the desert and facing the gun of the villain while in a weakened condition suddenly turns the tables, and then fights almost single-handed a pair of bandits, certainly does not seem possible. Several other incidents, smack of the old time rip-roarin' wild west meller stuff. George Hawley wrote the story and scenario, Reeves Eason directed, and the cast includes in addition to Hoot Gibson, Mildred Moore, George Field and others.

"When the Cougar Calls," Universal

Originally, another title was selected for this two-reel western. Not only is the title inappropriate, but the material included does not measure up to a sufficiently high standard to play anything but the small houses. There are too many improbable incidents, and those that are not improbable are not of any particular value. The scene in which the jewels are stolen, and then the escape of the hero from the erring sheriff are not realistic. In spite of the efforts of Robert Burns, Dorian Gray, Magda Lane and others, the production will not find the going very easy.

"Japanese Judo," Educational

Judo, the rather mysterious-sounding latter part of the title of this Educational reel, is nothing more than a form of the famous, but not particularly familiar Japanese defensive art, Jiu Jitsu. To screen it, they have travelled to the Land of the Rising Sun, selected a school of this method, and secured pictures of the best exponents of Judo in the vicinity. Although the action is entirely too rapid to make it possible to learn very much about the various methods employed, the stuff is clever, the action easily as rapid as that in boxing and all of it much faster than most of the wrestling seen hereabouts. All of the contestants perform with ease and grace, and after the different holds have been demonstrated, there is a bout between two men more or less equal in skill. An excellent offering of its kind, both entertaining and educational.

"By Schooner to Skagway," Educational

One of the recent Bruce pictures "The Log of the La Viajera" was shot from the deck of a moving ship. This one, a sort of sequel, ranks about on a par with it. Throughout, the photography is clear and distinct, but the scenes chosen do not carry the appeal to the eye found in the Bruce films shot next to nature,—in the hills, or near lonely rivers and lakes. The footage taken in Skagway, once populated by men in search of gold, and now almost deserted is interesting enough, but not beautiful. This assumes the nature of a travel offering rather than a scenic. There are several bits of footage that are beautiful, some of these being those of the sun behind the clouds, the water, almost directly below the camera, and some waterfall stuff.

"Young Animals," Mentor

This animal reel is undoubtedly commendable, having been colored in splendid fashion, and possessing numerous pleasing bits. In the initial section, young hedgehogs, domestic kittens, ferrets, fox cubs, a badger, a bear cub and lion cubs, all may be depended upon to hold the eye. Especially good are the scenes in which the lion, fox and badger cubs appear. The City of Lang Prabant, in Indo China furnished the stuff for the portion that follows. The rest of the material was taken along the coast of Sicily, and includes some unusual effects. This deserves a goodly amount of booking.

"Evangeline Land," Mentor

Scenes of Nova Scotia, not colored, send this Mentor reel off to a fair start, and the footage which follows, colored and shot in Normandy, winds it up in reasonably good shape. The material at the start possesses much that is of value, and will prove of interest because of the fame of Longfellow's "Evangeline," which has imortalized the territory. An acceptable production, not up to the mark set in the best Mentor pictures, but one that will get by with something to spare.

"Bretons of the Sea," Prizma-Republic

Douarnenez, a small fishing village in Brittany is a picturesque place, and the fleet of boats in the harbor, and sailing out to sea, furnishes more than one pleasing spectacle. Although there is a lack of light in places, there are several scenes that stand out as being particularly effective. In these, the rich blue colors of the water, dotted with white-sailed boats going out, and then coming in late in the evening certainly appeal. The rest of the material is of sufficient quality to make this a really creditable production—one of the best Prizmas in a long while.

"The Ghost of John Barleycorn," Prizma-Republic

When some of the boys see this, more than one sad tear will be in evidence. It shows various drinks being mixed—the absinthe frappe, whiskey sour, clover club, orange blossom, milk punch, old fashioned cocktail and some others. The good old highball has been omitted, but instead, they take up the preparation of the deadly home brew, referred to as "Skimmins." Much of the coloring is up to the standard, but there is some fringe in evidence. A very tantalizing reel.

"Wanted An Elevator," Chester

Point d'Ornay, a 10,000 foot peak in Switzerland is not as famous the world over as some of the other mountains of that country. It is however, as beautiful and majestic as any of them and certainly does offer a remarkable view from its pinnacle. A. A. Porchet who acted in the capacity of camera man has done his work well, and C. L. Chester who directed has selected locations with his customary judgment. Katherine Hilliker is responsible for the titles, written in her original style, and as usual interesting and entertaining as is everything else about the reel.

"His Bridal Night-Mare," Christie

In this special Christie two-reeler, there is a considerable amount of creditable material and also a good-sized quantity of stuff that is not so funny. It is built about a theme, which while not entirely new, offers opportunities for a good comedy of shorter length. They saw fit to make a two-reeler of it, however, making up for situations, or rather, attempting to make up for them in places, with stuff more on the slapstick order. Some of the chase material, a great deal of the stuff in which the heroine asks to have her earthly existence brought to an end and the hokum which results therefrom could have been eliminated to advantage. On the other hand, this has a cast which includes many of the capable performers now appearing under the Christie banner, namely, Colleen Moore, who is featured, Eddie Barry, Earl Rodney, Gene Cory, Helen Darling and others. Ora Carewe is credited with the story, which has Cory, a rejected suitor attempting to interfere with the wedding of Rodney and Miss Moore, by having the former's clothes appropriated. It results in a near riot, but the matrimonial knot is finally tied.

Information is valuable. Our announcement in next week's trade papers is of value to every factor in the industry.

F. C. Quimby

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The RECOGNIZED AUTHORITY

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The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

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News of the Week in Headlines

Monday

Business interests in Omaha and Nebraska turn to film industry for investment.

Two $500,000 damage suits filed against Hodkinson, Collins and others.

Tuesday

Second annual convention of Select to start April 5.

Annual meeting of New York State Exhibitors' League opens in Utica.

Wednesday

International combine reported in making in which Adolph Zukor plays big part.

S. Rowson says English production increasing at rapid rate.

William A. Brady Pictures Corp. formed. Travers Vale director general.

Convention of M. P. E. A. to be held in Chicago instead of Virginia.

Thursday

Stock being offered in Boston in concern known as National Finance and Film Trust.

Tarkington Baker leaves Universal to form own organization.

Friday

James Calnay of Cinema Ad, Inc., of Los Angeles claims he has contracts with producers for insertion of advertising in films.

Selznick organization combining various companies throughout country, will save approximately $800,000 a year.

Saturday

Isaac Wolper, Mayflower, denies deal with F. C. Quimby, of Associated Exhibitors.

Reelcraft Pictures Corp. absorbs number of state rights short reel companies.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

TO OUR CRITICS!

We wish to thank you heartily and sincerely, not for your praise, nor your approval, nor the enthusiasm with which you have received "A MAN THERE WAS" by Henrik Ibsen.

All this, we assume, was done in justice to yourselves and in fairness to your readers.

We thank you for that which would appear unfavorable to us in your criticism.

After having declared "A MAN THERE WAS" one of the greatest photoplays shown in this country, you have unhesitatingly and in one or two instances, even harshly, announced that the wonderful effect of the drama, its absorbing charm and power, as well as its consummate art of action and direction, are hampered by the superabundance of poetry in the sub-titles.

This criticism of yours we found to be absolutely true and just, and we thank you for it.

For it gave us the opportunity to eliminate from the greatest play ever shown in this country a defect, which you properly singled out as the only one of "A MAN THERE WAS."

L. E. Miller, President, RADIOSOUL FILMS, INC.

What the Leading Critics of the Motion Picture Press Said about "A MAN THERE WAS" After Its First (imperfect) Private Projection Specially Arranged for the Press:
We quote them alphabetically.

L. R. Harrison in the MOVING PICTURE WORLD of March 6, 1920.

The performance of Victor Seastrom as an actor deserves abundant praise, but his handling of the subject matter as director awakens enthusiasm. * * * There is enough of it to show vivid flashes of potential genius. His handling of the spirited and realistic scenes of storm at sea is almost a revelation. "A Man There Was" is a picture of high intensity and tender pathos, a drama of the soul.

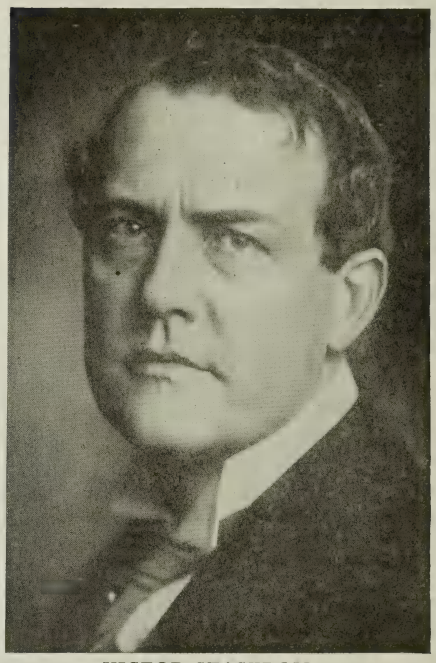
John Morrell in the NEW YORK REVIEW of February 28, 1920.

In looking at "A Man There Was" we cannot think of an American director who could have brought out its psychology or its realistic scope any better—perhaps not so well.

The picture keeps the spectator completely fascinated. In point of picturesqueness, story quality, interpretation and direction, it is an exceptional offering.

The star is Victor Seastrom, who is also the director. Fine as his performance is, his direction is better . The angles he has caught on the wreck are almost like animated conceptions of marine paintings.

As an actor he resembles William Farnum in countenance, but his performance is more finished. It is said that Mr. Seastrom is an American who is recognized in Europe as one of the foremost artists of the cinema. He should come to his native land and teach some of his rivals how to GET INTO CHARACTER.



VICTOR SEASTROM
The Great American Artist Acclaimed in Europe "PRINCE OF THE SCREEN", who overwhelmed the American Press as a Great Actor and a still greater Director.

Lawrence Reid in the MOTION PICTURE NEWS of March 13, 1920.

In this picturization of "A Man There Was" there is revealed one of the treats of the season. As intelligent and carefully wrought as is the performance of Victor Seastrom, his direction is even better. His marine views resemble animated masterpieces. His entire work is highly realistic. Presenting as he does, a powerful theme logically worked out, and directed with infinite care and splendidly acted, "A Man There Was" may be called a real achievement.

There is but one fault in this picture. Too much of the drama is told through the sub-titles. Aside from this weakness the feature is above reproach.

Helen Rockwell in the EXHIBITOR'S TRADE REVIEW of March 6, 1920.

"A Man There Was" is presented with such simplicity and realism that its effect is twice as forceful as if moulded of the conventional melodramatic metal. The picture has been beautifully produced with exquisite views of the ocean in its various moods. The camerawork is excellent and the picture worth viewing if only for the marvellous glimpses of the sea, which are shown. Titles—too plentiful, too poetic.

WID'S DAILY—February 29, 1920.

"A Man There Was" as a whole is a very powerful sea story. Direction—has handled the sea scenes wonderfully well and registered the drama effectively Photography—generally very fine. The star renders a powerful characterization.

The drama unfolded is one of strict elementals. All the sequences are handled very dramatically. Viken's attempt to save his boat is pictured with a real thrill. Again, when Viken puts out to the rescue of the yacht which proves to be owned by his enemy, the drama is swift and strong. Certainly no sequence of sea scenes produced in this country has ever equaled in sheer natural force the sequence that leads to the climax of "A Man There Was." The star Victor Seastrom is a splendid character actor and plays the role of Viken with feeling. His physique is admirable and his ability at makeup quite superior.

No telling what fame "A Man There Was" might achieve if properly sub-titled.

Summarizing all, "A Man There Was"—not a moving picture but a moving painting.
Victor Seastrom—not a movie star, but a screen luminary of first magnitude.
And both combined are "the treat of the season."

A Clever Story, Well Handled, That Always Interests

Elaine Hammerstein in
"THE WOMAN GAME"
Selznick—Select

DIRECTOR.....William P. S. Earle
AUTHORS.....Leighton Osmun and Frank T. Dazey.
SCENARIO BY.....C. Marion Burton
CAMERAMAN .....William Wagner
AS A WHOLE.....Interesting but never very dramatic production dealing with naughty society people.
STORY.....Interest well sustained by appreciable handling of rather clever situations.
DIRECTION .....Most satisfactory
PHOTOGRAPHY .....Very good
LIGHTINGS ..... Good
CAMERA WORK .....Commendable
STAR....Registers very pleasingly and brings good appeal to role that has little.
SUPPORT .....Very good
EXTERIORS.....Beautiful lawn and driveway shots taken in Florida.
INTERIORS .....Handsome
DETAIL .....Satisfactory
CHARACTER OF STORY.....Romance of society parasite and successful business man.
LENGTH OF PRODUCTION.....About 5,222 feet

"The Woman Game" is one of those pictures that exposes the naughtiness in certain circles of high society and while it never reaches dramatic heights, the interest throughout is very well kept up by careful handling of a rather clever series of situations. In addition the story is set in the beautiful exteriors that Florida affords, and as a result there is something to attract the eye at all times as well as to engage the attention.

Elaine Hammerstein appears as sort of an unwilling social parasite, Amy Terrell, existing on the bounty of her friends to please her tearful old mother who once was wealthy. To a house party in the south which she is attending comes Masters, a very successful business man who prides himself in playing the game straight. For the sake of sport Mrs. Van Trant, the hostess, urges Amy to play the role of a demure little miss to attract Masters' attention. She does. Masters falls in love with her.

Ultimately he finds out the game she's been playing and denounces her. In the meantime Mrs. Van Trant has been having an affair with a British officer, another member of the party. A gossip enters the officer's room while she is there and sees the train of her dress protruding from behind a screen. Later Mrs. Van Trant gives this dress to Amy and thus Amy's reputation is blemished before the scandal-eager guests. It remains for the officer's sense of honor to exonerate Amy. Lately Masters humbly begs her forgiveness as he realizes that Amy is really the sort of a girl she appeared to be all the time.

The story has many fascinating little intricacies and twists and keeps a firm grip on the spectator despite the fact that it adheres to one level practically throughout its duration. The atmosphere of wickedness striven for in depicting the social set dealt with is well achieved and lends an added glamour to the production.

Elaine Hammerstein plays with display of effective expression in the role of Amy, and gives the part an appeal despite its seeming lack of it. Jere Austin as Masters is average, while Florence Billings, James Morrison Ida Darling, Blanche Davenport, Charles Eldridge, Louis Broughton and Charles Duncan complete the cast.

Good Entertainment and You Ought to Make a Go of It

Box Office Analysis for the Exhibitor

While there is nothing tremendously startling about "The Woman Game" it certainly offers satisfactory entertainment, served up in a fashion a little out of the ordinary, and the fact is that you ought to make a very good showing with it. What with the advertising campaigns carried on by the producer and the star's previous pictures, she ought to be quite well recognized by this time and her performance here, perhaps her best, will serve to establish her even more firmly. On the other hand the title and the people with which the story deals offers a good opportunity to get in some alluring advertising. Lines such as "She was merely a social parasite living off the bounty of her friends. What did she do when love came?" "She had played the woman game just as this man had played the business game and yet he condemned her. Why?" will serve descriptively as well as to attract attention.

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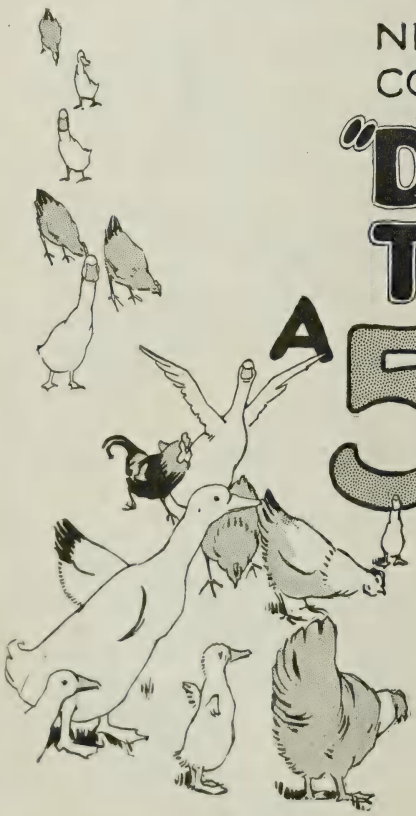

'DOWN ON THE FARM'

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH

Ordinary Production Involving Old John Barleycorn

"THE VEILED MARRIAGE"
Hallmark

DIRECTOR ..... Keanan Buell
AUTHOR ..... J. Leslie Burke
SCENARIO BY ..... John Glavey
CAMERAMAN ..... Louis Simon
AS A WHOLE..... Conventional treatment nothing new in development.
STORY..... Possible perhaps but implausible; gives opportunity for plot complications.
DIRECTION..... Doesn't depart from the ordinary routine.
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Not exceptional
CAMERA WORK ..... Satisfactory
STARS..... Anna Lehr sincere in her part though it doesn't get the sympathy intended; Ralph Kellard suited.
SUPPORT ..... Very commonplace acting
INTERIORS ..... Ordinary
EXTERIORS ..... Few used
DETAIL..... Players' make-up very bad in close-ups
CHARACTER OF STORY..... Marriage "frame-up" with the bride-groom intoxicated and unaware of the ceremony.
LENGTH OF PRODUCTION..... About 4,700 feet

This may even be called a revival or a vision of the past inasmuch as the "gone but not forgotten" John Barleycorn plays one of the principal roles in the picture. This touch of the days that used to be may be an attraction in itself if you're not afraid of creating an awful thirst by showing it. At any rate the story is based on the actions of Mr. Hero as a result of his unsteady habits.

The plot contains all the complications and entanglements that could be worked into its five reels but they are unraveled peacefully at the end after the implausibilities have spent their fury. It is possible that a man might have been drunk enough not to know he was being married, but it is hard to believe that the girl, even though here eyesight was temporarily impaired, could be lead to the deception that is shown in "The Veiled Marriage." There was nothing to indicate that she was deaf and certainly she would have recognized the indistinct responses of a man intoxicated.

Fred Peyton finds his friend Ralph Kellard just getting over the effects of the night before, and after Peyton reminds him that he had persisted in proposing to every women he met the night before, Kellard vows, before the picture of his fiance, never to drink again. Peyton, incidentally, is in love with Lillian who is marrying Ralph for the social prestige which his name will gain for her.

Peyton comes to the assistance of Margaret Fallon, Anna Lehr, who is accosted by a stranger on her way from business college. The chivalrous Fred offers to see the girl home and soon becomes a frequent visitor When Margaret meets with an accident which temporarily impairs her eyesight he plans a scheme whereby he changes the marriage license of Lillian and Ralph inserting the name of Margaret in place of Lillian.

He proposes to Margaret himself and is accepted because she believes she will be permanently blind and goes through the ceremony which marries her to Ralph who is insensible to what is really going on. Lillian breaks her engagement and Ralph devotes his time to his business until he falls in love with his stenographer, Marget Fallon.

Of course neither Ralph nor Margaret know that they are really husband and wife until circumstances force Peyton to confess his duplicity. The arrangement is quite satisfactory to the young couple, and Peyton receives his just deserts at the hands of a girl he had previously jilted.

Good Preachment for Prohibition Fans

Box Office Analysis for the Exhibitor

There isn't anything in particular worth talking about in this one so you had better handle it along the lines of an ordinary offering and get a strong supporting program to back it up. The production hasn't been over-carefully produced as far as artistry or technique is concerned and the story is weak.

You may find it worth while to use the names of Anna Lehr and Ralph Kellard although they have never appeared consistently frequent enough to make big names for themselves. Some catchlines could read: "Be glad that you can no longer call John Barleycorn your friend. See Ralph Kellard in 'The Veiled Marriage' and you'll know why." Or, "Don't leave your marriage license lying around loose before you use it. Your best friend may alter it to suit himself. It happened to Ralph Kellard in 'The Veiled Marriage'."

Slight Comedy Plot Built Around Very Timely Subject

Bryant Washburn in
"THE SIX BEST CELLARS"
Paramount-Artcraft

DIRECTOR .....Donald Crisp
AUTHORS.....Holworthy Hall and Hugh Kahler
SCENARIO BY.....Elmer Harris
CAMERAMAN.....C. Edgar Schoenbaum
AS A WHOLE.....Slight comedy with some real laugh-getting incidents built around timely idea.
STORY.....Doesn't contain much plot but its topic will get it over.
DIRECTION.....Has handled material skillfully and registers a number of very hearty laughs.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Straight
CAMERA WORK .....O. K.
STAR.....Doesn't put much variety into expressions but gets points over.
SUPPORT....Very good; headed by Wanda Hawley
EXTERIORS.....Plain surburban shots
INTERIORS ..... Appropriate
DETAIL ..... Satisfactory
CHARACTER OF STORY.....To drink or not to drink—that's the question.
LENGTH OF PRODUCTION.....4,822 feet

The "private cellar" idea contained in this comedy certainly is a timely one and rich in humorous possibilities, many of which have been realized here, with the result that the picture ought to register a very big hit if presented and exploited properly. While the picture is not all that it could be as the plot is very slight and the situations rather scarce, it is quite likely that its good-natured kidding of the liquor question and the advertising value of its theme will get it over before all audiences, whether they are "wet" or "dry" in their sympathies.

The title, of course, is a play on the phrase "the six best sellers" used in the book world. In the present instance it means the six best stocked cellars in a little town called Oakmont. The cellar owned by Bryant Washburn and Wanda Hawley is supposed to be the richest because Bryant has done a lot of talking on the subject. In reality his stock is very low.

The time comes when Bryant and his wife are due to dine—and wine— their social set. Just before the date a flock of rare old wine is discovered in the cellar of Bryant's prohibition aunt. That is the discovery as reported. But when he comes to open the bottles before dinner he discovers them all empty. He brazens the affair through, however, by declaring himself off liquor for life after he sees the effect a few cocktails have on a feminine guest. After this he is taken up by the conservative element and promised a seat in Congress. And then his aunt discovers bottles that really contain wine in her cellar. Bryant is in a quandry—whether to take the wine or the congressional, seat, and in despair turns to the audience and puts the question up to them.

This ending is certainly novel and will serve to get the picture talked about a lot. They introduce a lot of comedy into the action regarding the "home brew" made from raisens which so many are supposed to have tried. The corks popping from the bottles of this stuff register a lot of fine comedy.

The star doesn't show much variety of expression but gets all his points over well. Wanda Hawley fills the opposite role well. A large cast which includes Clarence Burton, Jane Wolfe and Julia Faye assists.

Unusual Advertising Value and Popular Topic Make This Valuable

Box Office Analysis for the Exhibitor

While in some respects the entertainment offered in "The Six Best Cellars" is disappointing owing to the slightness of the plot, there is enough that is satisfactory in it to put it cleanly over and at the same time it is a wonderful advertising buy. The country is just now discussing the prohibition question a lot and if you play this picture properly you ought to be in for a clean-up.

As has been shown in the picture's presentation at the Rialto in New York an excellent idea is the incorporation in the program of other pictures and features dealing with drinking. Drinking songs are as appropriate as accompaniments as are shorter subjects on the films. Catchlines could read as follows, "Which would you take, a full wine cellar or a seat in Congress, Henry Carpenter had to decide?" "Henry was supposed to have one of the six best stocked cellars in Oakmont. Stocked with what? Oh well—but did he after all?" and "Ever try to make 'home brew'? Better see "The Six Best Cellars" first. Things do pop."

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announces the coming
of
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MASTER
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"The DEVIL'S PASSKEY"

"Beauty and Bills
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Melodrama of Newspaper Life Makes Average Program Feature

Corinne Griffith in
"DEADLINE AT ELEVEN"
Vitagraph

DIRECTOR ..... George Fawcett
AUTHOR ..... Ruth Byers
SCENARIO BY ..... Lucien Hubbard
CAMERAMAN ..... Arthur Ross
AS A WHOLE..... Melodrama dealing with newspaper life; slow in starting but will interest to some extent because of theme.
STORY..... Not five reel material but climax builds up fair amount of suspense.
DIRECTION..... Has achieved good atmosphere but players show lack of direction.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Plain
CAMERA WORK..... Straight
STAR..... Is her usual self in role of society girl who becomes newspaper "sob" sister.
SUPPORT ..... Fair
EXTERIORS..... City street stuff
INTERIORS..... Newspaper office good
DETAIL ..... Satisfactory
CHARACTER OF STORY..... "Sob" sister solves murder mystery and saves reporter she loves from conviction.
LENGTH OF PRODUCTION..... About 4,500 feet

"Deadline at Eleven" is a melodrama of a newspaper office and sums up as just an average program feature. Its merits consist of a rather novel little plot climax, which in its development never reveals the manner in which the happy ending is to be arrived at, and the fair face of Corinne Griffith, who assumes the stellar role. Its drawbacks embrace a lengthy and tiresome introduction, practically all of which is mere padding, and reveal the obvious fact that Director George Fawcett must have pursued the Griffith method in permitting his players to work out their own characterizations, with rather unhappy results. Often the members of the cast in endeavoring to register some important point appear quite at sea.

What will help the picture considerably, however, is the realistic and at all times fascinating atmosphere which Fawcett has managed to instill into the newspaper office scenes. He certainly seems to have known what he was about here and this fine atmosphere he has achieved will help the picture a lot. Summed up, "Deadline at Eleven" is just an average program feature.

Miss Griffith appears as Helen, a society girl, who choses to earn her own living. After a lot of business, during which two or three pretty good laughs are registered, she gets a job on a New York paper when Jack Rawson, the star reporter, intervenes for her with the editor. After a while she is given charge of the "Advice to the Love Sick" column and then one night she is sent out on a disappearing girl story.

Jack promises to come after her as soon as he finishes work but the old liquor intervenes and he gets drunk. The girl is found dead with Jack's cap alongside of her. Helen pursues the story and unearths the fact that the girl was killed by her employer when she refused to accompany him south. Helen is aided in arriving at her solution by one of the letters she received at her desk. The climax is particularly well worked out and finishes the picture off in good style.

Miss Griffith is supported by a cast that includes Dodson Mitchell, Frank Thomas and Webster Campbell.

Tell Them It's a Melodrama of Newspaper Life; Should Draw

Box Office Analysis for the Exhibitor

By presenting this as a melodrama of newspaper life you should be able to attract considerable attention inasmuch as this type of story or picture is usually fascinating to the public. While the present work is by no means note-worthy it has enough merit to get it by as a program feature. Miss Griffith should be mentioned as her beauty has attracted many, while the name of George Fawcett should be used also. People will remember him from his rich character work in Griffith pictures and will be interested to see his first work as a director.

Catch lines could read: "How a newspaper 'sob' sister solved a murder mystery through an inconspicuous letter and freed the man she loved,"—"She had more money than she could use but when it came to getting a job on a newspaper she found it needed—brains," "She solved a murder mystery in thirty minutes and saved the man she loved from public condemnation."

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N. Y. Times.

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For Details
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GEORGE KLEINE
63 East Adams Street,
Chicago, Illinois.

Tom Mix Chalks Up a Whale of a Thriller

Tom Mix in
"THE DAREDEVIL"
Fox

DIRECTOR .....Tom Mix
AUTHOR .....Tom Mix
SCENARIO BY.....J. Anthony Roach
CAMERAMAN .....Dev Jennings
AS A WHOLE.....Excellent western thriller showing star and support in series of amazing stunts.
STORY.....Nothing elaborate, but it holds all the stunts together remarkably well.
DIRECTION.....Mix directs himself with better results than those achieved by others.
PHOTOGRAPHY ..... Good
LIGHTINGS .....Plain
CAMERA WORK.....Very good; notably in shooting the thrill stuff.
STAR.....Certainly performs stunts enough to satisfy even the most extreme.
SUPPORT.....Entirely acceptable
EXTERIORS .....Most all western
INTERIORS .....Few
DETAIL .....All right
CHARACTER OF STORY.....Hero captures outlaw band to save reputation of heroine's father.
LENGTH OF PRODUCTION.....About 5,000 feet

Tom Mix can take credit for conceiving and directing what appears to be his best Fox picture, and not only his best for this company but one which ranks up with the very best western thrillers produced. "The Daredevil" was designed by the star to show all his paces as a stunt man and it certainly fulfills its mission, awarding him a role that lives up to the title in every respect.

Of story there is little, but at the same time the slight plot serves to link the thrilling episodes in remarkably good form. After a rather novel and humorous introduction showing a cowboy's shack shaking and tottering and eventually collapsing the star is introduced as a cowboy who fought all his mates because they refused to permit him to wear pajamas.

Mix then goes back to his father, who desirous of getting rid of him again, sends his to a wild western town where he is to be telegraph operator. They work in some of the always useful stuff here in which the westerners think the hero is a tenderfoot to find out their mistake in great chagrin, and then the love element is introduced between Mix and the daughter of the division superintendent.

Said superintendent has been unable to cope with a band of holdup men and is in danger of losing his psition, so the girl persuades Mix to see what he can do about bringing them to justice. Chief among the thrills are Mix's chase after the bandit's freight train, his liberation of the girl and his driving the villainous band to a cabin which he and his men proceed to ram down with telegraph poles. At the end he takes the girl back to his father and just for a final thrill climbs up the side of the office building to reach his destination.

Then there is the hair-raising episode on the train when Mix is travelling to the western town. He is chased by angry porters, climbs to the roofs of the cars and finally swings off the train on to ticklers hanging overhead. But to enumerate all the thrills is impossible—the picture contains them in abundance and that they are all crackerjack.

The star is well supported by a cast that includes Eva Novak, Charles K. French, L. C. Shumway, Sid Jordon, Lucille Younge, George Hernandez and L. S. McKee.

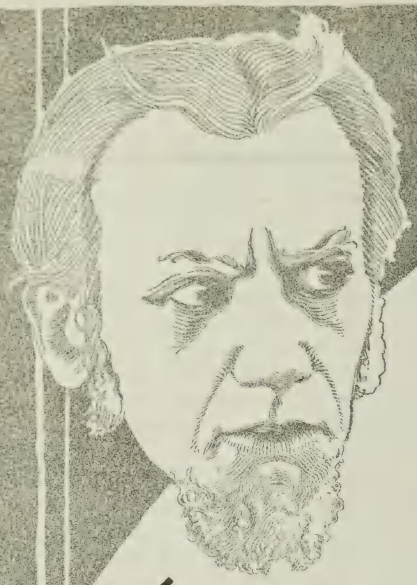
If They Like Thrillers They're Going Crazy Over This

Box Office Analysis for the Exhibitor

If your crowd likes thrillers, (and in passing what crowd doesn't like them?) they surely are going to go crazy over this one which is the last word in this sort of entertainment. And the thrills are served up with just the right amount of comedy and romantic dressing. In fact they offer in this one a picture that will register so well that it will delight practically every audience.

And then there is the benefit to be derived from Tom Mix's name and the additional publicity you can derive from the fact that he both wrote and directed the picture. To attract the crowds enumerate some of the thrills and use them in your advertisements and in lobby announcements. Use the old circus style: "See Tom Mix in his greatest thriller, see his leap from the roof of a train to the ticklers; see his ride through the waterfalls; see him shoot out the flames of two candles; see him swing from the roof of a moving train into the car"—and so on.

Off



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This story will appear in serial form in the leading newspapers throughout the United States.

Foreign rights controlled by
EXPORT AND IMPORT FILM COMPANY

Adaptation of Pinero's Novel Has Theme Not New to Screen

Elsie Ferguson in
"HIS HOUSE IN ORDER"
Paramount-Artcraft

DIRECTOR ..... Hugh Ford
AUTHOR.....Sir Arthur Wing Pinero
SCENARIO BY ..... Hugh Ford
CAMERAMAN ..... Arthur Miller
AS A WHOLE.....Well produced and given adequate presentation which doesn't cover up hackneyed plot situations.
STORY.....Adaptation of Sir Arthur Wing Pinero's well-known stage play; a theme not new to the screen.
DIRECTION.....Permitted the plot development to become exceedingly obvious.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
CAMERA WORK ..... Satisfactory
STAR.....Doesn't appear to good advantage in opening reels.
SUPPORT.....Holmes E. Herbert adequate in his part.
EXTERIORS.....Appropriate; pretty garden shot
INTERIORS.....A home of wealth
DETAIL.....Some poor close-ups of Miss Ferguson
CHARACTER OF STORY.....Troubles of a minister's daughter who becomes a second wife.
LENGTH OF PRODUCTION.....4,942 feet

Although the story of Miss Ferguson's latest production is based on a well-known and successful stage play by Sir Arthur Wing Pinero, which met with the approval of New York and London audiences in 1906, the theme is not new to photoplay audiences. In fact the idea has been used so often that it might well be indexed under a number and be referred to as such.

Director Ford has exercised considerable care from the production end. The settings and locations show good judgment and Miss Ferguson has been handled to good advantage for the most part. However, there is a continued obviousness throughout that emphasizes the triteness of the plot and warns you what to expect long before the actual occurence. On account of the short comings of the story the characters do not receive the sympathy of the spectator, and several minor events, seriously intended, were greeted with audible chuckles by the audience.

After the death of her father, Nina Graham became the governess of Derek, the young son of Filmer Jessen, a member of Parliament. Annabelle, the wife, is killed in an automobile accident on the night that she had planned to leave her husband to go away with another. Nothing of the secret, however, becomes known at the time so her memory is held sacred by Jessen.

Nina has become very fond of Derek and no one is surprised when she becomes Jessen's wife although she overhears a conversation which comments on her station in life compared to the man she has married. In Paris Nina resolves to give them something to talk about, much to the amazement of the husband who constantly reminds her that "Annabelle would not do that."

Jessen continues his reprovals and finally goes so far to presume to compel Nina to attend the exercises which will dedicate a park to the memory of Annabelle. This is the last straw and she is ready to leave him when evidence of the first wife's faithlessness is disclosed and the house is once more in order.

Miss Ferguson is sincere in her performance and is well assisted by Holmes E. Herbert as Jessen. She does not attain any particular achievement in the part of Nina because of the weakness of the story character. Others in the cast were Vernon Steele, Margaret Linden, Marie Burke and Lawrence Johnson, the child.

Average Program Offering With Star and Title in Its Favor

Box Office Analysis for the Exhibitor

"His House In Order" is an adaptation from the pen of the well-known English writer, Sir Arthur Wing Pinero. The fact that the stage play enjoyed considerable success on both the American and London stage, may get a response greater than it might otherwise receive. Although this may serve to get them in you should secure some good short reels to balance up the program otherwise you may have some complaints.

Of course you have the name of Miss Ferguson to work with, and you can count on some business from this end. Also, for the women's benefit say that the star wears some beautiful gowns. Catchlines could read: "Would you marry a man merely to keep his house in order? See the results of such a union in Elsie Ferguson's latest picture." Or, "Her husband thought her a simple little woman but she startled him by her daring in Paris. See the results of her venture in 'His House in Order'."

Despite a great deal of producer and distributor "hokum" and extravagant publicity—

Good pictures, in ninety-nine out of a hundred cases, are known by the first grade first run theatres in which they play.

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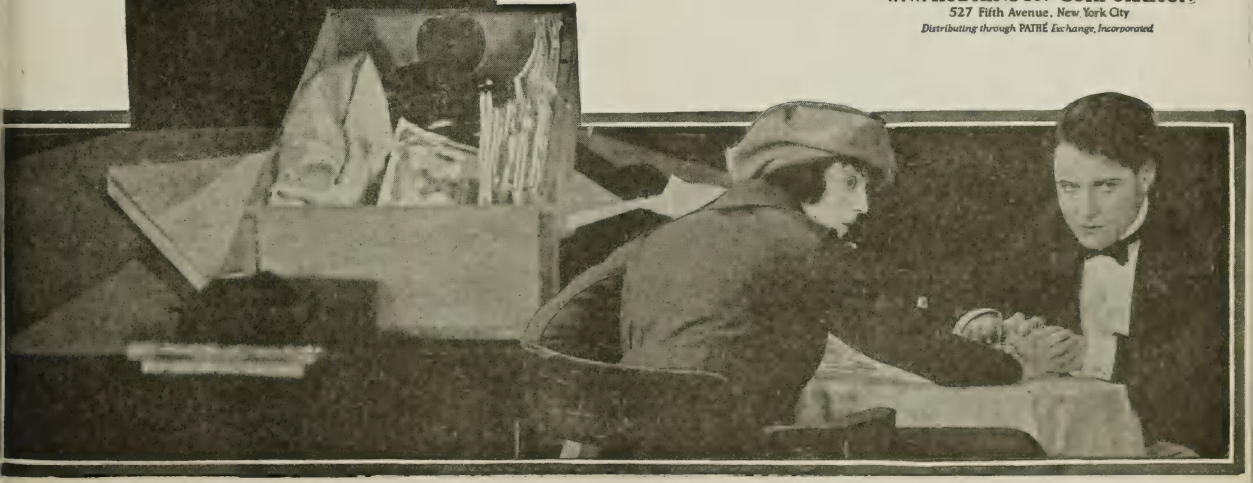


Very Episodic Story Relying Too Heavily on Coincidence

Constance Binney in
"THE STOLEN KISS"
Realart

DIRECTOR ..... Kenneth Webb
AUTHOR ..... Lucille Van Slyke
SCENARIO BY ..... Kathryn Stuart
CAMERAMAN ..... George Folsey
AS A WHOLE..... Very episodic, telling story of girl's life; another persistently optimistic and naively philosphic heroine.
STORY..... Seems very unreal and relies too heavily on coincidence in its development.
DIRECTION..... Has played around a lot with star but lack of care prevents the comedy and pathos expected in this type of offering.
PHOTOGRAPHY ..... Good
LIGHTING..... Seems inadequate at times
CAMERA WORK ..... Adequate
STAR..... Plays sincerely in fat part but doesn't get an awful lot over.
SUPPORT..... Never has much to do
EXTERIORS ..... Very few
INTERIORS..... Good atmospheres obtained
DETAIL..... Closeups of star in first reel spoil illusion of extreme youth.
CHARACTER OF STORY..... Lovers separated after stolen kiss are eventually reunited.
LENGTH OF PRODUCTION.. ..About 5,080 feet

"The Stolen Kiss" is one of those very unreal stories of the juvenile heroine in which the chief protagonist of the tale is as persistently optimistic and as naively philosophic as Pollyanna. But the stories of Felecia Day and Pollyanna differ greatly in that the former has none of the coherent or simple truths of the latter. Felecia's attitude is at times very unreal and the plot, adapted from Lucille Van Slyke's "Little Miss By-the-Day," relies altogether too heavily on coincidence and a flock of "convenient" meetings in its development.

Even with these rather flagrant handicaps "The Stolen Kiss" would have registered satisfactorily enough had the director managed to introduce those "dimple and tear" scenes which are a vital element in such a picture. But something seems to have gone amiss in this direction also. Although Kenneth Webb has the star play around in many scenes and closeups he has failed to bring out definitely the elements of comedy and pathos.

The story opens with Felecia as a very young girl enjoying a romance over the garden wall with a choir boy from the church next door. Constance Binney registers as a young kid well enough in the full shots but the director persists in bringing her into bath tub closeups where evidences of her real age destroy the illusion. After her mother's death, the grandfather tells Felecia that she has gone to the "Little House in the Woods" and Felecia swallows this myth for lo, these many years, until finally the house-keeper puts her wise.

Then, with her grandfather's death, Felecia turns to earn her own living with success as a seamstress, working by the day. Eventually she again meets the choir boy whom she kissed over the garden wall, now a full fledged baritone and with this the story ends.

There's a whole volume of incident intervening between the kiss and the final meeting but for the most part it is altogether unreal and relies too much on convenient situations to get across. Felecia goes along meeting everyone that is necessary to her well-being just at the propitious time.

Miss Binney plays very sincerely and seems to have possibilities for comedy and pathos which a more careful director could bring out. Rodney La Rocque is her leading man, while others are George Backus, Bradley Barker, Robert Schable, Richard Carlyle and Edyna Davies.

This Is Best Suited for Children's Matinees

Box Office Analysis for the Exhibitor

On the whole "The Stolen Kiss" seems best suited to be shown at matinees for children rather than before grown-up audiences. Doubtless the picture contains many of the characteristics of the book which are reflected in its original title "Little Miss By-the-Day," and this, incidentally and to prove the point, is not a title that would attract grown-ups.

This type of story when handled properly has a big place on the screen but certainly the manner in which this one is presented leaves many loop-holes for criticism even from the lay mind, while its merits, apparent here and there throughout its length, are not frequent enough to counterbalance its shortcomings.

Japanese Spy Plot Drammer

"WHO'S YOUR SERVANT?"
Robertson-Cole

DIRECTOR ..... Not credited
AUTHOR ..... Julian Johnson
SCENARIO BY ..... Julian Johnson
CAMERAMAN ..... Not credited
AS A WHOLE.....Old Japanese spy melodrama
STORY.....Had the goods in its old-fashioned way but its running isn't smooth.
DIRECTION ..... Commonplace
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
CAMERA WORK ..... Poor
LEADING PLAYERS.....The Jap heavy displays neither force nor polish in his work; others do well.
SUPPORT ..... Satisfactory
EXTERIORS ....Include some good shipyard shots
INTERIORS.....Very small and crowded for the most part.
DETAIL ..... Some twists of action unconvincing
CHARACTER OF STORY.....Heroine makes Jap spy confess to stealing papers by feigning love for him.
LENGTH OF PRODUCTION.....About 4,950 feet

This one has earmarks of age, and while there are many ancient plots that get over with new dressings, "Who's Your Servant?" has not been especially well produced and the worn places are much in evidence. The servant in the case is a Japanese man-of-all-work in an admiral's household. There are papers to be sure, and there is a penniless young lieutenant in the navy who loves the admiral's daughter. And when the papers do their time-honored vanishing act suspicion is cast on the lieutenant. But the heroine, by feigning love for the oriental, discovers that he is the thief and by her wit she saves the situation, the hero, and the American navy.

There is no denying the possibilities of such material. Good visualists can build up sequences of gripping power in the development of the business between the girl and the Jap. Here was an opportunity to bring in a climax to rival the time-honored denouement in "The Cheat." But instead of a scene of steady accumulating force is a sequence full of cuts which break up the suspense, while Yukio Aoyama who plays the Jap, never rises above the dignity of a meek servant. It needed an actor of subtle ability of forceful personality to successfully play this part of the picture. And Aoyama possesses neither.

Immediately the Jap is introduced in the opening scenes, receiving rather more attention than is due the ordinary servant, the subsequent action may be in a great sense easily foretold. The plans are missing and the hero is innocent. A slight attempt was made to cast odium on another character, but you know all the time that the Oriental is the culprit.

Some of the turns the action takes are unconvincing. When the marines catch the hero letting himself out of the admiral's office through the window in the dead of night it is hard to figure out why they let him go. And again when the heroine decides to make up to the Jap to get the papers, there is hardly ground for the slightest suspicion on her part that he has them. Of course the audience knows it but the heroine's act doesn't convince.

The picture is set in meagre interiors; shots that look cramped and small. And when it comes to an easy bit of panorama work (following the heroine down the side of the house to the ground) the cameraman surely shows his lack of training. Lois Wilson and William Scott heroine and hero play with sincere effort. Scott gets a lot over despite the inferior direction and production. Others are Andrew Robson, Albert Morrison and Frances Burnham.

May Get Over With Crowds That Like Thrills

Box Office Analysis for the Exhibitor

While production flaws are obvious the picture may get over before crowds of the class that is easily thrilled by pictures of the spy type, no matter what flaws they possess. It's the sort of production that used to be blazoned forth by means of a lot of sensational paper in the old days before the war.

The title with its interrogation is hardly sensationally attractive. Servants aren't in every family by any means and the suggestion given in the title to watch all servants will probably strike many as humorous. Advertisements can be framed around the spy angle, and the situation in which the heroine brings a confession from the Jap by feigning love for him.

If every picture was as good as this, every person in your town would make theatre-going an almost daily habit!

Jesse D. Hampton presents

BLANCHE SWEET

in Bayard Veiller's play

THE DEADLIER SEX

A story of the pinelands, rushing streams, tall mountains and the clean, healthy life of the open; of the kidnapping of a Wall Street man in order to teach him humanity.

Pathé Distributors

Pathé
Distributors
MacDan

"EXCUSE MY DUST!"

The shortest distance between two points might be a straight line, on paper,—but Wallace Reid, covered with dust at the wheel of this Paramount-Artcraft **speed** picture, will tell you that it's the curves that count!

When the telegraph poles look like the teeth of a comb, when the speedometer is deliriously checking off a mile every thirty seconds or so—**then** it's sure you're going to win or smash!

If you saw Wallace Reid in "The Roaring Road" or "Double Speed" you have some idea of the pace he hits in "Excuse My Dust", but here there's a girl as well as gasoline, and she doesn't quite like this do-or-die stuff.

Climb aboard anyway—**Paramount** invites you—and get the genuine sensations from behind that dithering wheel.

Jesse L. Lasky Presents

WALLACE REID
in
"EXCUSE MY DUST"

Adapted from the Saturday Evening Post story
"The Bear Trap", by Byron Morgan

Directed by Sam Wood *Scenario by Will M. Ritchey*

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Artcraft Picture

This is a reproduction of the full page advertisement which runs in The Saturday Evening Post, March 20th

This Story Would Have Registered Better On a Talking Machine

"THE STREET CALLED STRAIGHT"
Eminent Authors—Goldwyn

DIRECTOR .....Wallace Worsley
AUTHOR.....Basil King
SCENARIO BY.....E. T. Lowe, Jr.
CAMERAMAN .....Robert Newhard
AS A WHOLE.....Production is all talk with hardly any action; becomes tiresome long before finsh.
STORY.....Certainly wasn't the kind of story for the screen.
DIRECTION.....Good but never has a chance to develop any sustaining drama.
PHOTOGRAPHY ..... Good
LIGHTINGS.....Night lighting a bit too dim
CAMERA WORK .....Satisfactory
LEADING PLAYERS....All of them good but story doesn't give them opportunities to register in best style.
SUPPORT.....Lydia Yeamans Titus in character-comedy role individual hit of picture.
EXTERIORS ..... Pretty
INTERIORS.....Very handsome and appropriate
DETAIL.....Not much to comment on except Lawson Butt's palpably false moustache.
CHARACTER OF STORY.....Awakening of heroine to love of man she formerly despised.
LENGTH OF PRODUCTION.....About 4,896 feet

Basil King's story "The Street Called Straight" certainly wasn't the type of fiction to choose for picture adaptation as, from the finished product, it is easy to discern that the original work concentrated altogether on fine dialogue and left dramatic and physical action out of the running. So here is a picture that is talk, talk, talk and then talk some more and the talky subtitles are illustrated by the character earnestly talking at each other. As an illustrated talk "The Street Called Straight" is A1.

It starts out by presenting the fact that respected Henry Guion has embezzled funds to the amount of four hundred thousand dollars. Peter Davenant, adopted and successful son of Guion's old friends appears and says he wants to do something good with his money so he offers half a million to Guion. Its many subtitles before he takes it because his daughter Olivia who dislikes Peter objects but finally for the sake of her father's reputation and his clients she waves prejudices and accepts his charity.

Then Col. Ashley, an Englishman, engaged to Olivia appears and says that he can never marry Olivia unless she permits him to pay back the money to Peter. They argue about this a long time and eventually Peter, desiring to see Olivia happy, jumps over to her rich aunt in France and tells her the sad tale. Aunty comes to America and doing a little more observing and a little less talk discovers that Olivia is really in love with Peter and that the colonel and another girl are well matched. And this is how the romance concludes.

At the outset the story gives great promise for the characterization is carefully and well handled and there are hints of a plot with a nice lot of complications lurking in the background. But instead the characters go on talking about honor and four hundred thousand for the duration of the picture. Now probably all this made good reading and the producers may say that picture audiences can't appreciate this type of picture fiction but that isn't the case.

Milton Sills and Naomi Childers give sincere performances as in fact do all the rest including Charles Clary, Irene Rich, Alec Francis and Lawson Butt. Lydia Yeamans Titus is the individual hit of the picture. aunt.

You Might Get the People In With This But They'll Hardly Be Entertained

Box Office Analysis for the Exhibitor

They cerainly have dressed this picture up in pretty fine style but the story isn't worth such an elaborate setting. Its lack of all good picture qualities set it down as a piece of entertainment not at all up to the mark. The probability is that a whole lot of people will get tired watching the characters talk at each other and walk out on the picture before the end has come.

There is a slight attempt in a number of scenes to justify the title and there are some lines which say the street is often dark and unlighted but still it's there. They don't get over very well just what they strive for in this respect.

There has been considerable advertising accorded this series of Eminent Authors pictures and there will be some good ones coming later on. But certainly "The Street Called Straight" fails to live up to what may rightfully be expected of it in the way of entertainment.

Crook Play Treated With Good Taste Except in Climax Sequence

Margarita Fisher in
"THE DANGEROUS TALENT"
American—Pathe

DIRECTOR ..... George L. Cox
AUTHOR ..... Daniel F. Whitcomb
SCENARIO BY ..... Lois Zellner
CAMERAMAN ..... George Rizard
AS A WHOLE ..... Good crook play with unusual twists but climax is spoiled by too much detail.
STORY ..... Very plainly "manufactured" but interests because of its many surprise turns.
DIRECTION ..... Seems inclined to play up star in closeups too greatly and should have condensed action of the climax.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Mostly straight; few effects commendable.
CAMERA WORK ..... Good
STAR ..... Registers satisfactorily
SUPPORT ..... Good
EXTERIORS ..... Good estate stuff
INTERIORS ..... Acceptable
DETAIL ..... One closeup of girl's arms shows different clothing than that worn in full shot.
CHARACTER OF STORY ..... Girl frustrates plans of crooks to rob hero's safe.
LENGTH OF PRODUCTION ..... About 5,460 feet

"The Dangerous Talent" is a crook picture, very plainly manufactured in that many of its twists are undeniably "convenient," but at the same time these twists produce a number of surprises and for the most part the plot succeeds in retaining the interest after a good fashion. The climax, however, is rather weak from a dramatic sense. It is burdened with a lot of detail and unnecessary closeups of the star that serve to retard its effect in no small measure. Instead of speeding up this sequence they have kept right on handling it as they did the body of the story. The climax thing seems to be bothering a lot of producers these days.

In the beginning they register that Lelia Mead, a stenographer, is very clever in imitating other people's hand-writing. For this she is discharged from her position in the real estate office of Dodge. Unsuccessful in her search for work she forges a letter to Gilbert Ellis, a millionaire bachelor and lands a job as his secretary.

Ellis' butler is a crook and in league with Mildred Shedd, a peculiar character whom Lelia had encountered before. The butler "finds" a baby on the door step and Mildred is summoned to nurse it. Their plan is to rifle the safe. The presence of Lelia upsets them but they decide to go through with their plans and throw suspicion on her. While robbing the safe they are surprised by Ames, a former friend of Ellis', who is in an intoxicated state. They shoot and mortally wound him. Dying, he blames Ellis. Lelia saves him by writing a note to Mildred, purporting to come from the butler saying that he has confessed. In this way they get her confession and so Ellis is saved.

The story contains a lot of talk and some action about Ellis' proposed playground for poor children which is merely introduced to bring the real estate agent back into the action that he may recognize Leila. As the consequences of this recognition are unimportant it seems that much of this detail could have been eliminated with the result that the entire picture would have speeded along at a much better pace.

Margarita Fisher registers satisfactorily in the stellar role although the director has given her too many closeups particularly in the climax sequence. Satisfactory performances are also given by Harry Hilliard, Beatrice Van, Harry Clark, Neil Hardin, George Periolat and May Talbot.

Satisfactory Program Feature

Box Office Analysis for the Exhibitor

"The Dangerous Talent" is a satisfactory program feature. It has its faults, but at the same time the story has a number of surprises in its running and the interest is well maintained up to the climax, which, though badly handled, contains more surprise twists.

It is not a feature that you can praise to the skies; rather is it one of those you can slip in quietly and rely on it to give average satisfaction to your people. The star doesn't possess extreme popularity but her work is fairly consistent.

DEMOCRACY

As announced recently in the trade publications, Lester Park and Edward Whiteside, producers of "EMPTY ARMS," have for a long period of time been working on the film

DEMOCRACY

By Dr. Frank Crane

the foremost philosopher of the day whose editorials are read throughout the United States in thousands of newspapers and magazines, has in collaboration with Charles D. Isaacson developed a powerful story and it has been acted by a very celebrated cast under the direction of Frank Reicher. The film takes its inspiration from Dr. Frank Crane's magazine

DEMOCRACY

The popular successor to Elbert Hubbard's magazine, "The Philistine." The circulation is well into the hundreds of thousands and has rendered an important ground work for the exploitation of the film with the various other works of Dr. Crane's which have been before the people for many years.

DEMOCRACY

is owned by Lester Park and Edward Whiteside, Producers of

EMPTY ARMS

Starring GAIL KANE with Thurston Hall
J. Herbert Frank and Irene Blackwell

WILLARD KING BRADLEY — FRANK CRANE

Frank Reicher

To Mr. Z——

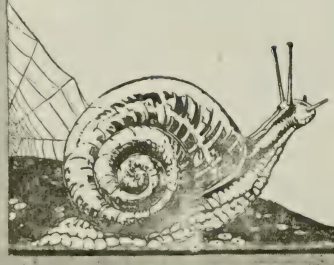
This is to inform you that your territory has been purchased. "EMPTY ARMS" is sold for 25 per cent. *more* than you offered to pay!

We take this extraordinary means to impart to you this information, because your experience might prove of value to other buyers across the continent.

You remember the first announcement on "EMPTY ARMS." It told how we refused an offer of One Hundred Thousand Dollars guarantee from one of the big distributors. Then we sent you a copy of the Hundred Thousand Dollar Packet which told in detail of the tremendouse box-office possibilities in "EMPTY ARMS."

You remember that you wired us to hold your territory; that you made us an offer which we refused. You remember that you thought the price we quoted too high, but you had the opportunity to see the film and judge for yourself.

Then you saw the film. You said it was a powerful screen drama and ought to prove a great box-office attraction in your territory. But you procrastinated. You sparred for time, thinking we would reduce our price. You remember that we wired you that other



buyers in your territory were also interested. You thought we were bluffing.

The picture is now sold in your territory for 25 per cent. more than you bid for it.

However, following "EMPTY ARMS" are three more pictures—"The Scarlet Dragon," "A Good Woman" and Dr. Frank Crane's greatest American epic "DEMOCRACY." You have an opportunity to acquire these pictures for your territory, but we must admit that your competitor who purchased "EMPTY ARMS" has first call. *He didn't procrastinate!*

BYRON PARK IS IN NEW YORK SHOWING THE FILM "EMPTY ARMS" TO THE BUYERS OF THE TERRITORIES STILL OPEN. DON'T BE LIKE MR. Z. MAKE YOUR APPOINTMENTS WITH MR. PARK AT ONCE.

Photoplay Libraries, Inc.

(Exclusive Selling Agents)

500 FIFTH AVENUE, NEW YORK

Lester Park and
Edward Whiteside
PRODUCERS
OF UNUSUAL PICTURES

Amusing Complications and Star Make This Satisfy

Constance Talmadge in
"IN SEARCH OF A SINNER"
First National

DIRECTOR .....David Kirkman
AUTHOR .....Charlotte Thompson
SCENARIO BY.....John Emerson and Anita Loos
CAMERAMAN ..... Oliver Marsh
AS A WHOLE.....A disappointment in comparison with the preceding releases; good in spots.
STORY.....Could have been used to get in a good deal more fun without overdrawing.
DIRECTION.....Allowed situations to be overdrawn too often in an effort to get over comedy stuff.
PHOTOGRAPHY .....Fair
LIGHTINGS.....Not up to the usual standard
CAMERA WORK.....Fair
STAR.....Forgets to be cute very often; slipped up a little on the art of vamping pleasingly.
SUPPORT.....Rockliffe Fellows doesn't match up well with the star; others suitable.
EXTERIORS.....Many shots in Central Park
INTERIORS .....Adequate
DETAIL.....Titles come in for a large share of the laughs.
CHARACTER OF STORY.....Butterfly wife tires of her "good" husband and seeks a sinner after his death.
LENGTH OF PRODUCTION.....5,485 feet

Why do authors, especially photoplay writers, insist upon making their characters so unreal and so untrue to life when there are people in the world who in themselves, naturally and without exaggeration, are just the types they are after? Why not make the characters in their plays real, lifelike folks instead of overdoing it?

Henry Chadbourne could just as well have been a "good" husband without being a freak. He could have been a home man and fond of domestic life and at the same time bore his young life-loving wife without having the added impediment of being a scientific nut who had his wife accompany him to the museum while he studied the geological expressions of the various museum specimens.

The comedy element does not live up to expectations. There are some highly amusing situations brought in by the star's efforts to make a good man wild and her success.

Georgiana Chadbourne goes through the period of mourning uneventfully until she throws off her black and arrives at the home of her brother-in-law Jeffry, in New York, to start her search for a wild man, and to make it more convenient her host and his wife are quarantined for two weeks on Long Island. So Constance carries on her campaign undisturbed.

Strange enough she finds the man she is after in Central Park, only to learn later that he is a very good man from Denver and an old friend of Jeffry's. Nevertheless Georgiana really loves him so decides to reform his good ways by pretending she is Jeffry's wife. He rebels at the thought of betraying his pal but after much strenuous vamping he succumbs and the results come very near turning the tables on poor Constance but Jeff returns from Long Island in time to straighten things out.

There are many good laughs in the production especially in the complications that follow when Constance starts her reforming schedule and some of the titles get over in great style. Those in the cast were Corliss Giles, William Roselle, Marjorie Milton, Evelyn C. Carrington, Lillian Worth, Arnold Lucy, Charles Whittaker, Ned Sparks and William Boshell.

Slightly Weak Material Should Prove No Drawback

Box Office Analysis for the Exhibitor

From the box office angle there is very little doubt but what "In Search of a Sinner" will pack your house if you can judge from the first day's run at the Strand when they were standing them at the last show. Besides having Constance Talmadge for its star and the decided hit made by her two previous pictures, "Two Weeks" and "A Virtuous Vamp," the title will get a good many in of its own accord.

The fact that the story isn't as strong as it might be need not give you great worry by this time, providing you have played the former Talmadge comedies, the star has enough drawing power in her name and what she has already done to overcome this shortcoming.

The title and theme of the story offer almost unlimited possibilities in the way of exploitation and there are many original and helpful suggestions in the press sheets distributed by First National as well as a selected and suitable musical score. You will find many of the current popular songs fit the action delightfully.

JESSE D. HAMPTON

Announces a series of

HENRY KING PRODUCTIONS

ROBERT THORNBY PRODUCTIONS

Each production will combine with recognized directorial ability the literary genius of a celebrated author

Wm. J. Locke
John Galsworthy
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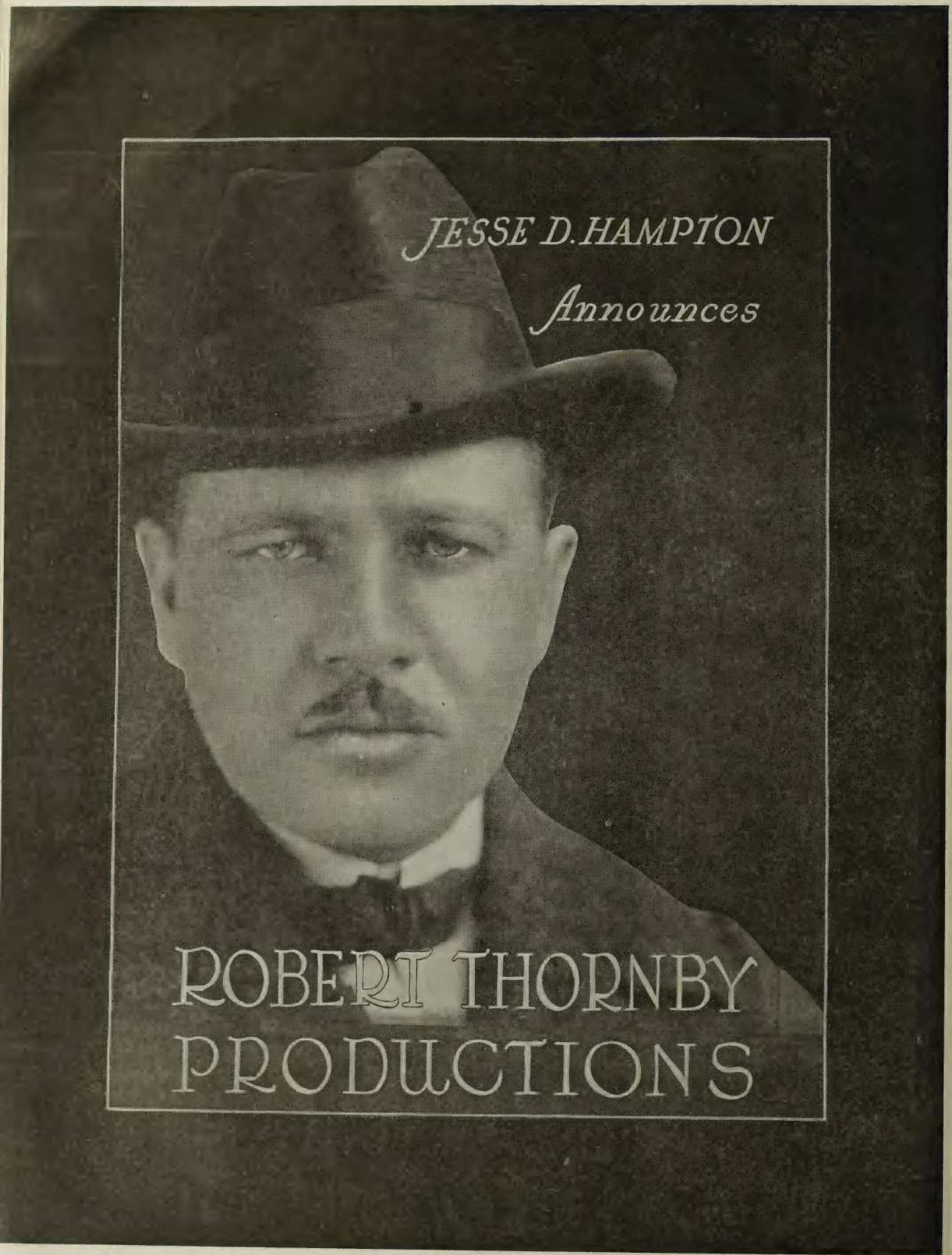
Robert Hichens
Fredrick S. Isham
Frank H. Spearman
John Hastings Turner
F. Hopkinson Smith
Bayard Veiller
Kenneth B. Clarke
F. Anstey
Bret Harte

others will be announced later

JESSE D. HAMPTON PRODUCTIONS
Hollywood California

HOWARD E. MORTON Eastern Mgr.
1013 Longacre Bldg. Bdwy & 42nd St New York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Announces
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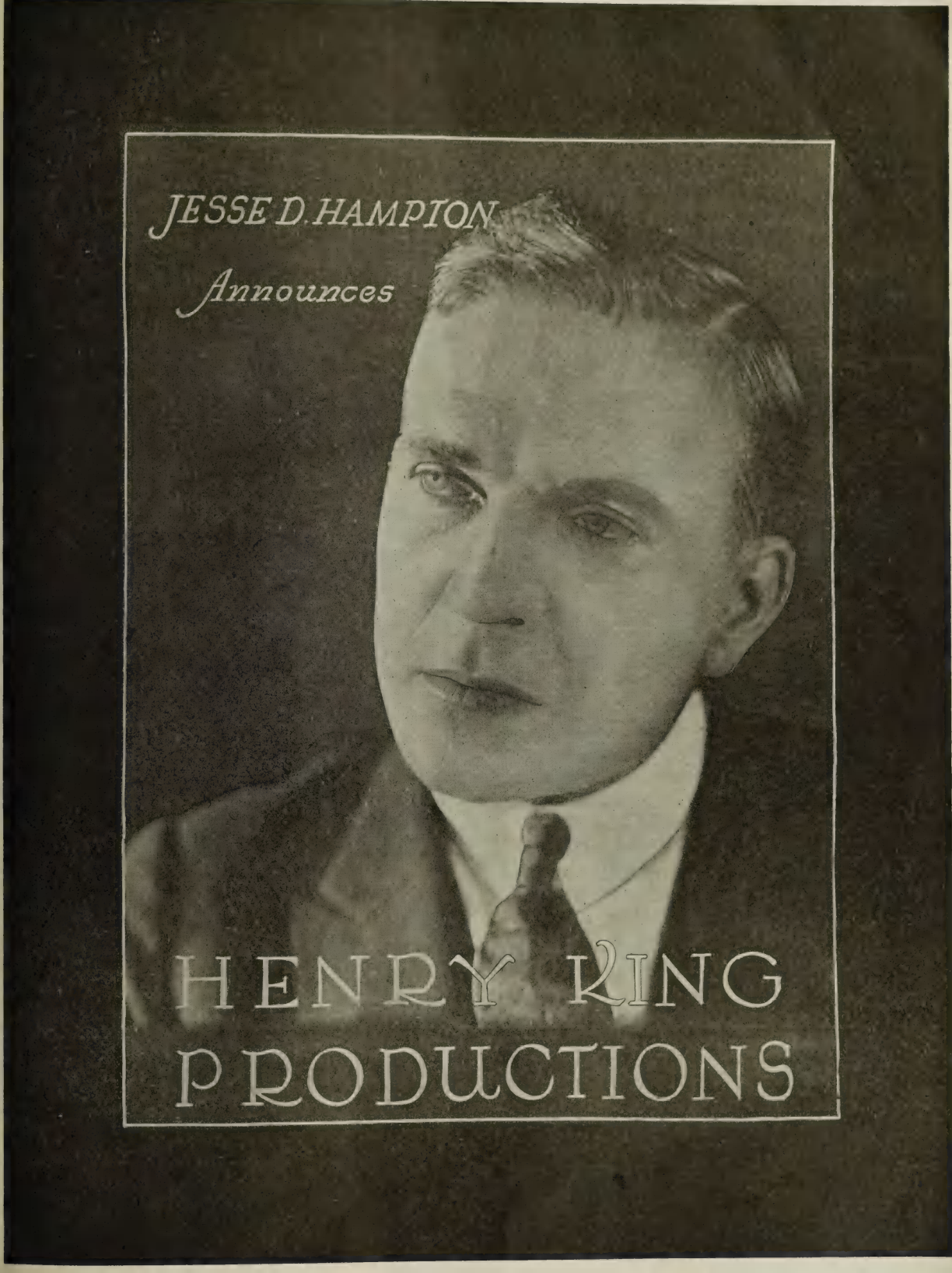
PRODUCTIONS


JESSE D. HAMPTON
Announces
HENRY KING
PRODUCTIONS

Mollie King Returns in Very Well Done Domestic Drama

Mollie King in
"WOMEN MEN FORGET"
United Picture Theaters

DIRECTOR ..... John M. Stahl
AUTHOR ..... Elaine Sterne
SCENARIO BY ..... Paul Bern
CAMERAMAN ..... Percy Holbrook
AS A WHOLE..... Domestic drama that holds interest admirably and shows unusual and intense conflict of characters.
STORY..... Very well developed
DIRECTION..... Registers all points naturally and to good effect.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Mostly plain
CAMERA WORK..... Good
STAR..... Shows considerable emotional ability in this and registers exceedingly well.
SUPPORT..... Edward Langford and Frank Mills both handle big parts expertly.
EXTERIORS ..... Satisfactory
INTERIORS ..... Appropriate
DETAIL..... Story helped a lot by subtitles that are practically all spoken.
CHARACTER OF STORY..... Wife wins back husband from "other woman" through her understanding.
LENGTH OF PRODUCTION..... 4,600 feet

"Women Men Forget" is notable in that it marks Mollie King's return to the screen after quite an absence and also because of the fact that it presents a domestic drama of unusual interest, well developed, and containing an interesting and at times very intense conflict of characters. The picture is an example of what can be done with a very good story, a small cast, and at little, but no stinting expense. For while it never offers anything lavish in the way of setting or action, the story grips through the author's rather clever juggling with plain realities, and though the results she achieves may appear artificial to some at times, they are generally very appealing because of the fact that they are founded on true situations.

Miss King appears as Mary Graham, the unhappy wife of Robert, who is attracted to Helen, supposedly Mary's friend and in time their affair becomes common gossip. About to become a mother Mary is sent away to the country by James Livingston, an old friend who admires her greatly and despises Robert. After the birth of a child which she keeps a secret from her husband Mary returns to her city home in the hope of finding Robert repentant but instead she discovers him in Helen's arms.

Livingston then takes matters in his hands and breaks Robert in the stock market, with the result that Helen leaves him, refusing to offer assistance. Mary, still loving her husband and realizing that he is little more than a very foolish boy, proves her love and forgiveness by offering him all the negotiable things she has in the world and then introduces him to their son.

The director has treated his material exceptionally well. The manner in which he gets over the fact that Mary is to become a mother by using the dog and the kittens is a fine touch. Then, too, in the many scenes which bring husband and wife and the other woman together he has shown sure dramatic skill.

He is assisted in no small respect by the star and principal supporting players. Miss King plays with real feeling and displays an emotional ability that is no less telling than it is, in a way, surprising. Edward Langford gives a realistic picture of the weakling husband and Frank Mills as the friend, who, thank goodness, doesn't develop into a villain, is always pleasing. Lucy Fox as Helen and Jane Jennings in a small character role complete the cast.

You Can Say a Lot About This and the Picture Will Deliver

Box Office Analysis for the Exhibitor

"Women Men Forget" is a picture that you can advertise extensively with a feeling of safety, for the story and production are behind you to deliver complete if not unusual satisfaction to most all audiences. You might make something of Miss King's return to the screen in your campaign. She had quite a popularity before, and her work in this picture certainly stamps her as a good actress.

Give the title a good display also, for it is one that will immediately attract attention. Catch lines written around the plot will attract. Try one of these: "Because she loved her husband she forgave him even when he regarded her as a stranger in her own home," "She found herself an intruder in her own home where the 'other woman' presided."

Story as Reasonable as an Attempt to Prove That Black Is White

Dorothy Dalton in
"BLACK IS WHITE"
Thomas H. Ince—Paramount-Artcraft

DIRECTOR .....Charles Giblyn
AUTHOR .....George Barr McCutcheon
SCENARIO BY.....E. Magnus Ingleton
CAMERAMAN .....John S. Stumar
AS A WHOLE.....Just about takes the prize for impossibility.
STORY.....Fails to convince because of extreme basic situation while there is insufficient substance to the plot.
DIRECTION ..... Commonplace
PHOTOGRAPHY .....Very good
LIGHTINGS .....Effective
CAMERA WORK .....Good
STAR.....Plays easily and surely but fails to look old enough in latter reels.
SUPPORT .....Very good.
EXTERIORS .....Few
INTERIORS .....Handsome and appropriate
DETAIL.....Comedy "relief" fails to register
CHARACTER OF STORY.....Built on situation of man marrying the same woman twice and not knowing it.
LENGTH OF PRODUCTION.....5,562 feet

Anyone would have a pretty hopeless task in front of him if he set out to prove that black is white. No matter how seriously he took himself he'd find his audience laughing at him before he had gone far. And that's akin to what the producers try to do in "Black Is White." They show you a man married and a father. The man is jealous and finally comes to doubt the parentage of his baby. He denounces his wife and leaves her. Fifteen years later he marries again and doesn't know that she's the same woman. Doctor, please have the gentleman's eyes examined.

The whole framework of this adaptation of a George Barr McCutcheon novel is built on this situation and as a consequence the picture reaches about the far limits of impossibility. After the couple's second marriage the jealousy of the husband is aroused again because he sees his wife so much in company with his son. He mistakes her maternalism for sex attraction and finally winds up by shooting the boy. Then he is at last informed that his second wife is none other than his first and so after he has suffered considerably, he is forgiven by wife and son.

In addition to appearing utterly impossible, this situation is practically the only one of consequence in the entire picture. And certainly it doesn't deserve so great an amount of footage. They have tried to bolster things up with a numbr of scenes between mother and son but instead of appearing beautiful and sympathetic these sequences are commonplace. On the other hand the attempted comedy relief in the introduction of the two old men is quite ineffectual.

The picture has been handsomely dressed up in a number of splendid interiors and the technical and camera work is almost flawless but the actual dramatic direction reveals nothing out of the ordinary, no originality or feeling. Dorothy Dalton plays easily and surely in all her scenes and put conviction in her work despite the handicap of the plot. But her makeup in the latter reels denotes no noticeable maturity of character over her initial appearance, and in her scenes with her son she fails to bring out the complete spirit of maternalism necessary. Some of the blame of this rests in the casting of Jack Crosby for the son. A younger appearing juvenile would have been better. H. E. Herbert's characterization of the husband is sincere and his playing shows his usual skill.

If You Play It Cite Central Situation and Work It Up

Box Office Analysis for the Exhibitor

The average audience will hardly take this one seriously but if you find yourself in a position where no other feature presents itself you might use this and prepare your advertisements around the central situation, working it up prominently. Then they won't have a chance to kick if they find they don't like it.

This situation can be presented more or less sensationally by use of readers on the order of the following: "After fifteen years he married again and later found that she was the same woman." "His jealousy had caused their separation. After fifteen years he met her again and married her, never realizing that she was the same woman as his first wife!" Use the name of the author. It carries weight and some may countenance the idea if they know it is his, whereas they wouldn't if it was written by an unknown.

CURRENT RELEASES

EQUITY PICTURES CORP.

Release Date			Length Reels	Reviewed
		Eyes of Youth (Clara Kimball Young)	7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Jan.	4	The Woman in the Suitcase (Enid Bennett)	5	1/18/20
Jan.	4	Too Much Johnson (Bryant Washburn)	5	2/22/20
Jan.	4	The Thirteenth Commandment (Ethel Clayton)	5	2/15/20
Jan.	**11**	**Sand (William S. Hart)**	**5**	———
Jan.	**18**	**Mary Ellen Comes to Town (Dorothy Gish)**	**5**	———
Jan.	18	The Tree of Knowledge (Robert Warwick)	5	1/18/20
Jan.	25	What's Your Husband Doing? (Douglas MacLean-Doris May)	5	2/8/20
Jan.	25	The Copperhead (Super-Special)	5	2/15/20
Feb.	1	Double Speed (Wallace Reid)	5	2/8/20
Feb.	1	All of a Sudden Peggy (Marguerite-Clark)	5	———
Feb.	8	The Six Best Cellars (Bryant Washburn)	5	———
Feb.	15	Mary's Ankle (MacLean & May)	5	———
Feb.	15	On With the Dance (Super-Special)	5	2/15/20
Feb.	22	Black is White (Dorothy Dalton)	5	———
Feb.	22	The Amateur Wife (Irene Castle)	5	———
Feb.	29	Huckleberry Finn (Super-Special)	5	———
Feb.	29	Young Mrs. Winthrop (Ethel Clayton)	5	———
Feb.	29	Dangerous Hours	5	2/8/20
Mar.	7	Alarm Clock Andy (Charles Ray)	5	———
Mar.	7	His House in Order (Elsie Ferguson)	5	———
Mar.	14	Jack Straw (Robert Warwick)	5	———
Mar.	14	Mary Ellen Comes to Town (Dorothy Gish)	5	———
Mar.	21	Excuse My Dust (Wallace Reid)	5	———
Mar.	21	April Folly (Cosmopolitan)	5	3/7/20
Mar	28	My Lady's Garter (Maurice Tourneur's)	5	———
Mar.	28	Easy to Get (Marguerite Clark)	5	———

FIRST NATIONAL

	A Daughter of Two Worlds (Norma Talmadge)	6	1/11/20
	Two Weeks (Constance Talmadge)	5	2/1/20
	Even as Eve	5	———
	The Turning Point (Katherine MacDonald)	5	———
	The River's End (Marshall Neilan Prod.)	5	2/22/20
	Polly of the Storm Country (Mildred Harris Chaplin)	5	———
	In Search of a Sinner (Constance Talmadge)		———
	The Inferior Sex (Mildred Harris Chaplin)		———
	The Fighting Shepherdess (Anita Stewart)		———
	The Family Honor (King Vidor)		———
	Fires of Youth (D. W. Griffith's)		———
	The Woman Gives (Norma Talmadge)		———

FOX FILM CORP.

William Farnum Series			
	The Last of the Duanes	7	10/5/19
	Wings of the Morning	6	12/7/19
	Heart Strings	6	1/4/20
	The Adventurer	6	1/4/20
Tom Mix Series			
	The Feud	5	———
	The Cyclone	5	2/18/20
	The Daredevil	5	3/7/20
Victory Releases			
	The Devil's Riddle (Gladys Brockwell)	5	2/18/20
	A Manhattan Knight (George Walsh)		———
	Molly and I (Shirley Mason)		———
Excel Pictures			
	The Hell Ship (Madlaine Traverse)	5	2/15/20
	Black Shadows (Peggy Hyland)		———
	Durand of the Bad Lands (Dustin Farnum)		———
Other Fox Entertainments			
	A Manhattan Knight (George Walsh)	5	———
	Molly and I (Shirley Mason)	5	———
	Black Shadows (Peggy Hyland)	5	———
Pearl White Series			
	The White Moll		———

GOLDWYN DISTRIBUTING CORP.

Star Series Productions

	Jubilo (Will Rogers)	**5**	**12/14/19**
	The Loves of Letty (Pauline Frederick)	5	2/15/20
	Toby's Bow	5	12/28/19
	Pinto (Mabel Normand)	5	2/1/20
	Water, Water Everywhere (Will Rogers)	5	2/8/20
	The Silver Horde (Rex Beach's	5	———
	The Cup of Fury (Rupert Hughes)	5	———
	The Paliser Case (Pauline Fredericks)		2/22/20
	The Blooming Angel (Madge Kennedy)		2/15/20
	Duds (Tom Moore)		———
	The Little Shepherd of Kingdom Come (Jack Pickford)		2/22/20
	The Street Called Straight (Basil King)		———

Bennison Star Series

	High Pockets	5	———
	A Misfit Earl	5	———

HALLMARK PICTURES CORP.

	A Dangerous Affair (Herbert Rawlinson)	5	———
	Wit Wins (Florence Billings)	5	———
	Love, Honor and ? (Stuart Holmes- Ellen Cassidy)	5	———
	The Phantom Honeymoon (Margaret Marsh)	6	———
	The Heart of a Gypsy (Florence Billings)	5	12/7/19
	A Woman's Experience (Mary Boland)		———

Release Date			Length Reels	Reviewed

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.

	The Sagebrusher	7	1/4/20

Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner

	The Desert of Wheat	6	———

J. Parker Read, Jr., Productions

	Sahara (Louise Glaum)	7	3/23/19
	The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19

Deitrich-Beck, Inc.

	The Harvest Moon (Doris Kenyon)	6	———

Artco Productions

	The Capitol (Leah Baird)	6	12/21/19
	Cynnthia-on-the-Minnute (Leah Baird)		———

Robert Brunton Productions

	The Joyous Liar (J. Warren Kerrigan)	5	12/14/19
	The Lord Loves the Irish (J. Warren Kerrigan)	5	———
	Live Sparks (J. Warren Kerrigan)	5	1/25/20

JOSEPH LEVBERING PRODUCTIONS

	His Temporary Wife (Rubye De Remer)	6	1/25/20

METRO PICTURES CORP.

Nazimova Productions

	The Brat	7	9/14/19
	Stronger Than Death	6	1/18/20
	The Heart of a Child	7	———

Screen Classics, Inc. (Specials)

	Should a Woman Tell (Alice Lake)	**6**	**12/28/19**
	The Walk-Offs (May Allison)	**6**	**1/25/20**
	The Willow Tree (Viola Dana)	**6**	**1/11/20**
	The Right of Way (Bert Lytell)	**6**	**2/1/20**
	The Best of Luck (Drury Lane Melodrama)	**6**	———
	Old Lady 31 (Emma Dunn)	6	———
	Shore Acres (Alice Lake)	6	———
	Eliza Comes to Stay (Viola Dana)	6	———
	Judah (May Allison)	6	———
	Alias Jimmy Valentine (Bert Lytell)	6	———
	The Hope (All Star Cast)	6	———

TAYLOR HOLMES PRODUCTIONS

	Nothing But the Truth	6	1/11/20
	The Very Idea	6	2/22/20

PATHE EXCHANGE, INC.

Jan.	4	My Husband's Other Wife (Sylvia Breamer)	6	12/21/19
Jan.	11	Fighting Cressy (Blanche Sweet)	6	12/14/19
Jan.	18	The Web of Deceit (Dolores Cassinelli)	6	1/4/20
Feb.	2	Other Men's Shoes (Edgar Lewis)	5	1/18/20
Feb.	2	Respectable by Proxy (Sylvia Breamer, Robt. Gordon)	6	2/1/20
Feb.	29	Smoldering Ember (Frank Keenan)	5	2/15/20
Mar.	7	In Walked Mary (June Caprice)	5	2/29/20
Mar.	14	Tarnished Reputations (Dolores Cassinelli)	5	3/7/20
Apr.	4	Lifting Shadows (Emmy Whelen)	6	———
Apr	11	The Blood Barrier (Slyvia Breamer, Robert Gordon)	6	———

American Film Co., Inc.

	Eve in Exile (Charlotte Walker)	**7**	**12/14/19**
	The Valley of Tomorrow (Wm. Russell)	5	1/18/20
	The Dangerous Talent (Margarita Fisher)		———
	The Honey Bee Mme Sylva)		———

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19
	The Fear Market (Alice Brady)	5	1/11/20
	Judy of Rogue's Harbor (Mary Miles Minter)	5	2/8/20
	The Stolen Kiss (Constance Binney)	5	———
	Sinners (Alice Brady)	5	———

ROBERTSON-COLE

Specials

	The Open Door	6	10/19/19
	The Broken Butterfly	6	10/26/19
	The Beloved Cheater	5	11/16/19
	The House of Intrigue	7	———

Release Date		Length Reels	Reviewed

SUPERIOR PICTURES

January Releases

	Haunting Shadows (H. B. Warner)	5	1/18/20
	The Third Generation (Brentwood)	5	1/25/20
	The Beggar Prince (Sessue Hayakawa)	5	2/1/20

February Releases

	The Luck of Geraldine Laird (Bessie Barriscale)	5	2/1/20
	Seeing It Through (Za Su Pitts)	5	———

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	The Woman God Sent (Zena Keefe)	5	———
	Footlights and Shadows (Olive Thomas)	5	2/15/20
	The Imp (Elsie Janis)	5	———
	Sooner or Later (Owen Moore)	5	———
	His Wife's Money (Eugene O'Brien)	5	———
	Greater Than Fame (Elaine Hammerstein)	5	1/18/20
	The Broken Melody (Eugene O'Brien)	5	12/28/19
	Out Yonder (Olive Thomas)	5	———
	Piccadilly Jim (Owen Moore)	5	2/8/20

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	———
	Just a Wife (Special Cast)	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
	Girl of the Sea (Williamson Sub. Prod.)	6	———
	The Amazing Woman (Ruth Clifford)	5	———
	The Blue Pearl (Edith Hallor)	5	———
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
	Dad's Girl (Jackie Saunders)	5	———
	The Gift Supreme	5	———
	The Only Way Trail (Edythe Sterling)	5	———
	Mothers of Men	5	———

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Dec.	2	When the Clouds Roll By (Fairbanks)		1/4/20

UNITED PICTURE THEATERS

	Tiger Girl (Lillian Gish)	5	———
	The Corsican Brothers (Dustin Farnum)	6	2/28/19
	The Hick (Charles Ray)	5	———
	The Female of the Species (Dorothy Dalton)	5	———
	Women Men Forget (Mollie King)	5	———
	The Iron Strain (Dustin Farnum)	5	———

UNIVERSAL FILM MFG. CO.

Jewel Features

	Paid in Advance (Dorothy Phillips)	6	11/16/19
	The Right to Happiness (Dorothy Phillips)	8	8/24/19
	Blind Husbands (Eric Stroheim)	7	10/19/19

Universal Features

	The Pointing Finger (Mary MacLaren)	5	12/7/19
	The Day She Paid (Francelia Billington)	5	12/14/19
	The Triflers (Edith Roberts)	5	6/11/20
	The Phantom Melody (Monroe Salisbury)	5	1/25/20
	Marked Men (Harry Carey)	5	12/21/19
	Rouge and Riches (Mary MacLaren)	5	1/4/20
	The Prince of Avenue A (James Corbett)	5	1/11/20
	The Peddler of Lies (Frank Mayo, Ora Carew)	5	1/25/20
	The Forged Bride (Mary MacLaren)	5	2/1/20

VITAGRAPH

	When a Man Loves (Earle Williams)	5	1/18/20
	The Sins of the Mothers (Anita Stewart)	5	———
	The Midnight Bride (Gladys Leslie)	5	2/1/20
	Human Collateral (Corinne Griffith)	5	———
	The Birth of a Soul (Harry Morey)	5	2/1/20
	The Juggernaut (Anita Stewart)	5	———
	Deadline at Eleven (Corinne Griffith)	5	———
	The Flaming Clue (Harry T. Morey)	5	———
	The More Excellent Way (Anita Stewart)	5	———

Release Date		Length Reels	Reviewed

Special Productions

	The Winchester Woman (Alice Joyce)	6	11/16/19
	The Climbers (Corinne Griffith)	6	11/9/19
	The Vengeance of Durant (Alice Joyce)	6	12/14/19
	Slaves of Pride (Alice Joyce)	6	1/18/20
	The Fortune Hunter (Earle Williams)	7	2/22/20
	The Sporting Duchess (Alice Joyce)	7	3/7/20
	Captain Swift (Earle Williams)	5	———

SHORT REEL RELEASES

Frohman Amusement Co.

January Releases

	Gemini Ambrose (Mack Swain)	1	———
	All Wrong Ambrose (Mack Swain)	1	———
	The Heart of Texas (Texas Guinam)	2	———
	Spirit of Cabin Mine (Texas Guinan)	2	———

C. L. Chester

January Releases

	No Coma in Acoma	1	———
	The People in White	1	———
	The Simple Life	1	———
	Mr. Outing Gets a Pipe Dream	1	———

FAMOUS PLAYERS

January Releases

	A Lady's Tailor (Sennett)	2	———
	After the Circus (Briggs)	1	———
	Push Car Trails in Formosa (Burton Holmes)	1	———

February Releases

COMEDIES

	Ten Dollars or Ten Days (Mack Sennett)	**2**
	Hoodooed (De Havens)	**2**

BURTON HOLMES TRAVEL SERIES

	Belgium Smiles Again	**1**
	Filming Ferocious Foremosans	**1**
	Parisian Faces and Figures	**1**
	Oriental College Boys and Co-eds	**1**
	The Yankee Watch on the Rhine	**1**

PARAMOUNT MAGAZINE

	Famous Women in Worlds Work	**1**
	Museum Mysteries	**1**
	The Lure of Fashion	**1**
	On the Job With Grandpa	**1**
	Growth of the North American Continent	**1**

March Releases

COMEDIES

	Teasing the Soil (Mr. and Mrs. Carter De Haven)	2
	Cleaning Up (Al St. John)	2

BURTON HOLMES TRAVEL SERIES

	Bustling Brussels	1
	Kingdom of the Yellow Rose	1
	Strassburg Redeemed	1
	The Boys' Big Club	1

PARAMOUNT MAGAZINE

	Numbers 3877, 3878, 3879, 3880	each 1

CHRISTIE COMEDIES

January Releases

	Monkey Shines	1
	Ducks	1
	It Takes a Crook	1
	Oh Doctor, Doctor	2
	Save Me, Sadie (Special)	

February Releases

	Pants and Petticoats (Special)	2
	License Applied For	1
	Should a Husband Tell	1

March Releases

	Her Bridal Night-Mare (Special)	2

UNIVERSAL

January Releases

SERIALS

	Great Radium Mystery 13 to 16	each 2
	Lion Man, 2 to 5	each 2

COMEDIES

	Sweet Patootie (Lyons-Moran)	1
	Adam and Eve a la Mode	2
	Some Shimmiers (Lyons-Moran)	1
	A Baby Doll Bandit	2
	Naughty Lions and Wild Men	2
	The Sweet Dry and Dry (Lyons-Moran)	2
	All for the Dough Bag	2

Release Date	Length Reels	Reviewed
WESTERNS		
The Jay Bird (Hoot Gibson)	2	
West Is Best (Hoot Gibson)	2	
February Releases		
SERIALS		
Great Radium Mystery, 17 and 18 (Finish) ....each	2	
The Lion Man, 6, 7, 8, 9 ....each	2	
Elmo, the Fearless, 1, 2, ...each	2	
COMEDIES		
Ain't Nature Wonderful (Lyons-Moran)	1	
Over the Ocean Wave	2	
Non-Skid Love (Lyons-Moran)	1	
Good Little Brownie	2	
Old Clothes for New (Lyons-Moran)	1	
The Bull Thrower	2	
New Screen Magazine, Nos. 51, 52, 53, 54 ....each	1	
WESTERNS		
The Prospector's Vengeance	2	
Kaintuck's Ward		
A Sagebrush Gentleman		

CAPITAL

January Releases

A Man's Creed (Neal Hart)		
The Wilderness Man (Neal Hart)	2	
My Girl Suzzanne	2	
Bandit's Gold (Al Jennings)	2	
An Outlaw's Alibi (Al Jennings)	2	

February Releases

Boss of the Flying H (Neal Hart)		
The Run Aways (Neal Hart)		
When Outlaws Meet (Al Jennings)		
Bandit's Heart (Al Jennings)	2	
Screen Follies, 1 and 2 ....each	1	
Oh Louise (Adolph Phillip)	2	

PATHE

January Releases

Reviews 32 to 35	1	

COMEDIES

From Hand to Mouth (Harold Lloyd) (released late in Dec.)	2	
Why Go Home (Snub Pollard)	1	
Slippery Slickers (Snub Pollard)	1	
The Dippy Dentist (Snub Pollard)	1	

SERIALS

Black Secret, 9 to 12 (Pearl White) ....each	2	
The Adventures of Ruth (Ruth Roland) ....each	2	
Topics of the Day, 36 to 39 ....each	1	

February Releases
SERIALS

Adventures of Ruth (Ruth Roland) 6, 7, 8, 9 ....each		
The Black Secret (Pearl White and Walter McGrail) 13, 14, 15, 16 ....each		
Topics of the Day, 40, 41, 42, 43 ....each	1	

COMEDIES

All Lit Up (Snub Pollard)	1	
Getting His Goat (Snub Pollard)	1	
Waltz Me Around (Snub Pollard)	1	

March Releases
SERIALS

Daredevil Jack (Jack Dempsey) 4, 5, 6, 7....each	2	
Adventures of Ruth (Ruth Roland) 10, 11, 12, 13..each	2	

COMEDIES

Haunted Spooks (Harold Lloyd)	2	
Find the Girl (Snub Pollard)	1	
Fresh Paint (Snub Pollard)	1	
(Two other Pollard Comedies)....each	1	
Review Numbers 40, 41, 42, 43....each	1	
Topics of the Day Numbers 44, 45, 46, 47....each	1	

HALL ROOM BOY COMEDIES

January Releases

Wrong Again	2	
Neck and Neck	2	

February Releases

Passing the Buck	2	
Can You Beat It		

March Releases

Breaking Into Society	2	
Oh Baby	2	

Release Date	Length Reels	Reviewed

VITAGRAPH

January Releases
O. HENRY STORIES

The Church With an Overshot Wheel		
While the Auto Waits		

BIG V COMEDIES

Throbs and Thrills	2	
Dames and Dentists	2	

SERIALS

The Invisible Hand (Antonio Moreno), 3 to 6 ....each		

February Releases
O. HENRY STORIES

Telamachus Friend		
The Dream	2	

BIG V COMEDIES

Pipe Dreams and Prizes (Harry Mann)	2	
Knights and Knighties (Montgomery and Rock)	2	

SERIAL

The Invisible Hand (Antonio Moreno) 7, 8, 9, 10....each	2	

GOLDWYN

January Releases

Bray Pictographs, 419, 420, 421, 422 ....each	1	

March Releases

Three Issues....each	1	

.FORD EDUCATIONAL WEEKLY

January Releases

Eventide	1	
Bubbles	1	
Just Kids	1	
Taken With a Grain of Salt	1	

March Releases

Broken Silence	1	
With Every Meal	1	
Alligator Hunt	1	

CAPITOL COMEDIES

The Sure Cure (Mr. and Mrs. Carter DeHaven)	2	
Two Dollars Please	2	

February Releases

Excess Baggage (Mr. and Mrs. Carter De Haven)	2	
One Dollar Down (Neal Burns)	2	

March Releases

Forget Me Not (Mr. and Mrs. Carter De Haven)	2	
Matrimaniacs (Neal Burns)	2	

FOX

January Releases
MUTT AND JEFF ANIMATED CARTOONS

He Ain't Done Right by Our Nell	1	
On Strike	1	
Shaking the Shimmy	1	
The Rum Runners	1	

March Releases

The Mint Spy	1	
The Chemist	1	
Putting on the Dog		

SUNSHINE COMEDIES

Chicken a la Cabaret	2	
Hungry Lions and Tender Hearts	2	

February Releases
SUNSHINE COMEDIES

Sheriff Nell's Comeback	2	
Her Naughty Wind	2	
Her Private Husband	2	

March Releases

The Heart Snatcher	2	
The Lightweight Lover	2	

MUTT AND JEFF ANIMATED CARTOONS

The Plumbers	1	
"I'm Ringing Your Party"	1	
Fishing	1	
Dead-Eye Jeff	1	
The Sour Violin	1	

REPUBLIC PICTURES

February Releases
L. J. Selznick Enterprises

Wm. J. Flynn Series (Herbert Rawlinson)	2	
Judge Browne Series	2	
Twelve Chaplin Reissues	2	

KINOGRAMS
Every Tuesday and Saturday

FILM SPECIALS

JOLLY COMEDIES

The Close Shave (Ben Turpin)	2	
Hubby's Mistake (Gertrude Selby)	1	
Pardon Me (Gertrude Selby)	2	
Girls Will Be Girls (Leo White)	1	

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin)	3	
The Champion (Charles Chaplin)	2	
Work (Charles Chaplin)	2	
By the Sea (Charles Chaplin)	2	

Some Short Reels

"The Count," Clark-Cornelius

In its re-issued form, this Charles Chaplin two reeler ranks with the better slap-stick comedies being produced to-day. There are two valuable assets in the production—Chaplin and some very clever business which he puts over in his original manner. Throwing of semi-liquid matter does take place in one part and there is some stuff that is usually avoided now-a-days, but the manner in which the material has been handled enables the offering to get over in good shape. Beyond doubt many fans have seen this before, and while they may not laugh at it as heartily as they did the first time, they will certainly find a goodly amount of amusement in it.

Bray Pictograph, No. 428, Goldwyn

Diagrams explaining the theoretical part of the wireless telephone, comprise the opening part of this Bray Pictograph. They deal with sound and electric waves, and then the manner in which they are combined. "Flirtation in Zooland" as the part that follows is called shows several peculiar animals, going through rather grotesque gestures. One resembling an ape protrudes its tongue, a second grins, a third rolls its eyes, while another winks. Marcus M. Baldwin is shown at work engraving a portrait of Lincoln to be used on paper currency, and in the closing part, Jerry is on the job in an animated cartoon called "The Wrong Track." It includes much funny stuff, one bit in which the diminutive railroad employee is seen taking coal out of a safe being particularly clever as worked into the offering.

"His Master's Voice," Christie

Rube comedy of the polite sort is the key-note of a highly commendable Christie one reeler. Bobby Vernon, who is featured together with Alma Bennett gives an excellent exhibition in a role somewhat unusual for him—that of a rural juvenile. Eddie Barry, as Vernon's rival also performs well and the other characters hold up their ends efficiently enough. W. Scott Darling who wrote the story furnished an excellent manuscript, that includes several truly laughable situations. In the church scene, in which Bobby, the girl he loves and her parents are seated, together with a hound, there is a sure-fire bit when Vernon, upon perceiving that Barry's singing is making an impression on Miss Bennett, urges his dog to join in. Later, his pathetic efforts to give a vocal exhibition aided by a phonograph,—pathetic because Barry discovers the ruse and spoils the plan will also provoke mirth. There is enough comedy material in the remaining footage to keep this going at a satisfactory rate of speed. It is easily as good as any of the recent Christie productions, with the dog adding some appealing touches.

"Finger Prints," Universal

Fresh from his experiences in Universal's lengthy serial, "The Great Radium Mystery," Bob Reeves appears before the fan in a two reel western which has a serious plot, around which they have woven several humorous incidents that almost make it a comedy. "Tonsorial Love" would not have been such a bad title for the production, in which hero Reeves becomes a barber for a short while in order that he may be in close proximity to the fair manicurist whom he adores. There are several laughs in that section, the light part of this being fully as great as the dramatic portion. Edward Sowders directed acceptably and Gwendolyn Logan, credited with the story did reasonably well, although she might have worked towards a stronger climax.

"The Lion Man," Universal

Episode eighteen of this serial, "In the Nick of Time" has a copious quantity of action. It starts with the heroine facing her finish, tied to an old-fashioned cannon, that a Mexican bandit is about to fire. She manages to escape, is followed by another of the gentlemen from across the border and is then rescued by a band of American troopers. Meanwhile, "The Lion Man," hero Westcott and the wicked woman who has hitherto been with the villainous crowd, but is reforming, fight the entire crew of rowdies. And there is nothing more shocking to the esthetic senses than the spectacle of the woman with her back to the wall, slugging away with the men that surround her. At the finish one couple is reunited and the other newly joined. An average ending to an average serial.

Review, No. 39, Pathe

Lourdes, a French town which is the object of numerous pilgrimages, is seen in the opening section of this Pathe review that has following the colored scenic, an industrial portion devoted to the production of cement, referred to as "The Dust that Builds Cities." Handball is taken up in a slow motion study which is as unique and entertaining as most of those that have preceded it. Dr. Ditmars' discussion of the mason wasp is interesting and Princess White Deer wiggles all over the silver sheet in an interpretative Hawaiian dance to close this meritorious offering.

"The Beauty of Nature," Post-Famous

Continuity is not very much in evidence in a scenic that has been made up at random apparently, but is in spite of that remarkably effective and possesses numerous startling shots. Some of it is unusual in that there is no motion at all, the result on the spectator being an impressive one. One shot in which dark trees are seen before a pink sky is rather sombre, yet appealing. The portion, wherein waterfalls drop on either side of some tall trees, tinted in a dark shade of green certainly holds attention, and two scenes, in which the reflection of vegetation against the horizon is reflected in the glassy, mirror-like water will more than hold the eye. Considering the excellence of its various bits, the fact that no particular order has been followed may readily be overlooked and the reel given the amount of booking it really deserves.

"Good Morning Nurse," Gaiety Comedies

Lacking spontaneous laughs, this single reel comedy which features George Ovey, will not get over any too easily. There is nothing especially novel about either the theme or the various bits connected with it and it lags in a number of places. Briefly, it concerns a troupe, which upon being thrown out of temporary quarters in a small town start to attempt to convert a health resort into a paying proposition. Two customers are removed of their capital and after some slap-stick material, the entire band, Ovey, Lillian Biron and several girls depart in an auto truck.

"Jerry's Gentle Humor," Film Specials—State Rights

Just fair, tells in a nut-shell the story of this single reel comedy in which George Ovey is featured. A real story is lacking, nor is there anything very much out of the ordinary, but there is enough humor in the various incidents to keep it going. From the beginning to end, this consists almost entirely of chase stuff or knock-about bits. When Ovey in a policeman's uniform frightens off the burglar, there is a laugh, and the scene in which he is apprehended by a detective has been screened so as to make it funny. Some of the stuff in the jail is clever also, with Ovey's personality and generally good work getting it over. Insufficient novelty is the greatest weakness of the production.

Short Reels

Bray Pictograph, No. 429, Goldwyn

Pheasants, bred on New Jersey farms and photographed by permission from the New Jersey Fish and Game Commission, occupy the opening footage in an acceptable screen magazine. Chief Zat Zam, an Aztec Indian, throwing knives with astonishing accuracy is seen in the second part. He gives a remarkable exhibition while blind-folded, and is followed on the reel by a Krazy Kat cartoon which is just fair.

"Kids and Kidlets," Christie

Should you happen to need a single reel comedy with the spirit of childish play predominating, book this. Most of the fun in it centers about an exchange of babies being taken care of by their older sisters, themselves quite young —one white and the other colored. Jimmie Harrison and Helen Darling are featured, but have little to do, most of the work falling on the able shoulders of the youngsters. Edgar Washington and Warda Caulfield are the other credited performers, and one of the little girls certainly deserves mention. W. Scott Darling's story is up to the mark and they have done very well with it.

"The Race for Glory," Pathe

Needless to say, the bout started in the preceding episode of the Jack Dempsey serial, results in the champion's putting over the swat sophorific on the chin of his opponent after taking a beating. Jack lacerates the atmosphere savagely for the better part of two rounds and is floored with astonishing frequency. He gives his college mates a chance to whoop it up, however, when he sends the pugilist who opposes him into the land where happiness reigns supreme. The footage that follows is occupied mainly with a race between an auto and locomotives. Our scrappy hero is tossed off the rear of the train as the spectator is advised to see the next episode.

"A Philistine in Bohemia," Vitagraph

Combining realistic production with titles from the original O. Henry text, Vitagraph has injected into this two reeler, much of the spirit of the noted short story writer. Edna Murphy in the feminine lead gives a highly satisfactory performance and is quite attractive, while George De Winter who plays the Italian spaghetti expert holds his own. It is rather unconventional in films to have the heroine agree to wed the over-polite foreigner, but then all of O. Henry's stories are unconventional, wherein lies their charm. In this, he has gone to the heart of New York, selected a girl residing in the East Side, and an Italian, associated with a Bohemian restaurant as his leading characters. Visualizing the tale in suitable style and adding some excellent shots of New York's Union and Washington Square sections, they have made a worth while offering, a trifle obvious perhaps, but one that should play many houses.

"Teasing the Soil," Paramount-DeHaven

"Teasing the Soil," the latest comedy in which Mr. and Mrs. Carter De Haven appear utilizes the rather conventional idea of city folks attempting to run a farm. The gags run on the order of the impossible and show such scenes as the city fellow placing a pail beneath a cow and requesting her to give milk and attempting to shoot a chicken with a shot gun. The cow trick gets the biggest laugh, and this, together with a few others that cause ripples, get the comedy over but it is very slack in spots. Keene Thompson wrote the story and Charles Parrott directed.

"The Vanishing Dagger," Universal

From an English estate to Arizona, where the bucking broncbos buck and cattle rustlers rustle, Eddie Polo goes through various dangers, in order that he may gain posession of a jeweled dagger referred to in the title as "The Vanishing Dagger," but which does not seem to do very much vanishing. Eddie does it all for the woman in the case, he does,—gets himself tossed off a cliff, mixed up in an auto smash-up, dropped from a hydroplane and dragged in the dust at the uncomfortable end of a lasso. Certainly, there is variety in the production.

At first, the arch villain is an Oriental prince and after that an international crook and his lady pal send him to other worlds. Of course his dusky wife, who was beginning to be peeved at the interest shown in the English girl vows vengeance, but is side-tracked for a few reels, during which Polo tried to apprehend the newly introduced evil-doer. Polo incidentally does not seem to pay very much attention to the customs over in dear old England, for when his shirt is removed, he wanders about quite comfortably without it.

It has all of the elements that go to make up a successful serial. There is hypnotism, more of the supernatural, some Oriental stuff and a multiplicity of complications. The star executes several dives and performs other thrills that will win favor and the production should hold interest right up to the finish. Technically it is weak in several places, but it has the necessary thrills.

"Strange Fish," Mentor

Peculiar fish, abounding in the Mediterranean, have been screened for this Mentor production, the first section of which has been colored acceptably. The water was not always perfectly clear. Nevertheless, the results are interesting. A train's course from Christiana to Bergen, Norway, is followed in the footage which concludes. This has been photographed well, and much of it is pleasing to the eye, but there is also some dull stuff. They will probably get a fair-sized amount of booking on it, but the reel is not as good as many of the others turned out by this organization recently.

"Mary's Nightmare," Christie

Little trouble will be found outguessing the story of this. "Mary's Nightmare" explains just what it is all about, and thereby detracts somewhat from the suspense in the offering. Billy Rhodes is featured, and Cullen Landis occupies the only other prominent role. It has a few bits of footage that will cause titters, but as a whole, is not up to the best Christie standard.

Two young lovers are dealt with in it. They are about to be married (they hardly look old enough) on the following day. While strolling about on the beach, they see a girl having two of her front teeth broken. Mary asks her escort if he would continue to love her should her front teeth be removed, and he replies in the affirmative. Thereafter, she dreams that two of her teeth are false, that she loses them and faces being wed without them. The groom discards her upon seeing her in such a state and she is most unhappy until she wakes up.

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IN

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

L. XI. NO. 80 Sunday, March 21, 1920 Price 25 cen

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News of the Week in Headlines

Monday

David P. Howells sees danger in action of importers turning to other phases of the domestic industry.

No census for the picture industry in 1920 figures.

Carl Laemmle and Robert H. Cochrane to buy out P. A. Powers' interest in Universal.

Tuesday

Robertson-Cole field force and home officials hold convention at Astor.

Broadwell Pictures, Inc., organized in Massachusetts. To produce.

Thomas H. Ince and J. Parker Read, Jr. of Associated Producers' leave for coast without announcing distribution plans.

Robertson-Cole to produce "Kismet" with Otis Skinner.

Wednesday

Star Co. suing Vitagraph and Pathe relative to "Get Rich Quick Wallingford" productions.

Associated First National to release series made by Whitman Bennett starring Lionel Barrymore.

Ethel Barrymore signed by Tri-Star Pictures Corp. to produce specials.

Thursday

Percentage on gross with no deductions, reported selling plan for Famous next year.

Select to distribute Prizma. Will make features.

Educational gets world-wide distribution rights on C. L. Chester product.

Friday

Merger expected in United Picture Theaters.

Percentage basis outlook for Fall.

Exporters disagree on status of foreign market.

Saturday

Marshall Neilan to make productions in Europe.

Loew to build four big houses in California.

Thomas H. Ince and J. Parker Read, Jr., in Los Angeles to confer with Associated Producers' members regarding distribution.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Bang Up Detective Mystery Melo With Genuine Spectacular Thrills

Maurice Tourneur's
"MY LADY'S GARTER"
Paramount-Artcraft

DIRECTOR .....Maurice Tourneur
AUTHOR .....Jacques Futrelle
SCENARIO BY .....Lloyd Lonergan
CAMERAMAN .....Rene Guissart
AS A WHOLE.....Bang up detective mystery melodrama with a flock of spectacular thrills.
STORY.....Very cleverly handled—mystery fascinates and interest always increases.
DIRECTION.....Tourneur has done very unusual work and puts stamp of distinction on picture.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Splendid
CAMERA WORK.....Very skilful, particularly in bank robbery scene where several offices are shown at once.
LEADING PLAYERS.....Wyndham Standing, Sylvia Breamer and H. E. Herbert split honors.
SUPPORT ..... Very good
EXTERIORS.....Some very pretty; all appropriate
INTERIORS ..... Very fine
DETAIL ..... Completely convincing
CHARACTER OF STORY.....Mystery surrounding theft of valuable jeweled garter and its final clearing up.
LENGTH OF PRODUCTION .....4,823 feet

Maurice Tourneur comes through with a prize detective mystery story in this presentation of Jacques Futrelle's story "My Lady's Garter." And not only has he served up a very sustaining mystery story in which the identity of the culprit known as "The Hawk" is kept well concealed until the very end, but he has also introduced a balancing portion of pretty romance and several spectacular thrills. The motor-boat chase, the explosion of the yacht and the thrill of the narrowly avoided crash of onrushing trains stand out as gems of physical sensationalism.

"My Lady's Garter" is melodramatic to the core but again has Tourneur dressed his picture artistically. The photographic and light effects are to be commended in particular and the clever manner in which he has handled the bank robbery scene, by shooting down on an entire section of offices, besides adding to the power of the sequence gives it the stamp of the unusual. The continuity of plot is well preserved throughout, the action being clear even though it moves at above the average speed.

After a flash history in which the origin of the order of the Garter is explained, they show the hands of a crook removing the famous jeweled garter from a show case in a British museum. The crook is believed to be the Hawk, as elusive of the law as he is famous. Detective trail him to America and here suspicion is thrown on Bruce Calhoun who is seen with the garter in his possession. Bruce is in love with Helen who is also courted by Henry Van Derp, introduced as a member of the Dutch secret service.

The Hawk perpetrates more crimes in America. He robs a bank while it is heavily guarded by detectives and then plans to bleed Helen's father for a large sum of money. This is the beginning of the climax sequence at the end of which it is revealed that Van Derp is the Hawk and that Calhoun is a member of the Secret Service. The garter shown in his possession was the mate of the one stolen in England.

The story is handled skilfully and a lot of convincing suspicion is thrown on Bruce. You are led to expect others of being the culprit also but the final revelation comes as a clever surprise. There is a good comedy sequence in which Charles Craig is the pivotal character. In fact Tourneur has taken care of everything in "My Lady's Garter"—suspenseful melodrama, thrills, romance and comedy.

Sylvia Breamer as Helen, Wyndham Standing as Bruce and H. E. Herbert as Van Derp render fine performances and are ably assisted by Warner Richmond, Paul Clerget, Warren Cook and Louise Derigney.

A Variety of Advertising Angles to This and All Are Good Ones

Box Office Analysis for the Exhibitor

This one ought to draw very well and there's no doubt at all about its entertaining qualities. What with the title, the author's name and Tourneur's, the advertising possibilities of the picture are unusual to say the least. Again there are the leading players, all of whom are well and very favorably known. Don't neglect them.

Still further there is the type of story presented. A good detective mystery story appeals strongly. And here you have some genuine thrills to back it up. You can talk a lot about the motor-boat chase, the explosion of the yacht and the near smashup of the trains. These are handled expertly and create a lot of suspense.

Wonderful Story, Excellent Stellar Performance and Extravagant Production

Louise Glaum in
"SEX"
J. Parker Read, Jr.—Hodkinson

DIRECTOR .....Fred Niblo
AUTHOR.....C. Gardner Sullivan
SCENARIO BY.....C. Gardner Sullivan
CAMERAMAN .....Charles J. Stumar
AS A WHOLE.....Very lavish and rich production containing a lot of dramatic and moral force.
STORY.....Very well worked out and all sequences handled with real dramatic skill.
DIRECTION.....Puts the dramatic as well as the spectacular scenes over with fine effect.
PHOTOGRAPHY ..... Fine
LIGHTINGS .....Very effective
CAMERA WORK.....Various scenes show skilful camera placement.
STAR.....Role runs wide range and she handled all phases very impressively.
SUPPORT.....Shows to fine advantage
EXTERIORS.....Few used
INTERIORS.....Rich and appropriate
DETAIL.....Shots of players lighting and smoking cigarettes too plentiful.
CHARACTER OF STORY.....Roof garden queen comes between husband and wife and later, married, finds herself confronted with same situation.
LENGTH OF PRODUCTION.....About 6,800 feet

C. Gardner Sullivan conceived and developed with his uncanny skill, a dramatic and morally forceful theme in "Sex," which also serves as a wonderful vehicle for Louise Glaum. All the dramatic sequences, and there are many, have been handled with fine effectiveness both in the writing and the production of them, and the final sequences contribute a fateful touch to the story that will make it the subject of much conversation. In fact "Sex" is a picture blessed with a BIG story.

The story opens showing Adrienne, a roof garden queen, in all her artificial glory. Her philosophy is to look after herself alone. Believing brazenly in this selfish outlook she laughs at the plea of the wife of her most ardent admirer to give him up. As a result there is a divorce. Later, however, Adrienne marries Dick, a millionaire, and finds herself really in love with him. And not until her successor at the roof, Daisy, once a chorus girl whom Adrienne had tutored to become a gold-digger, comes between her and Dick does she realize the utter falsity and cruelty of her former act. Unable to hold Dick she takes passage for Europe, and on the steamer sees her former admirer happy in his reunion with his wife. Happiness is all about her but she has none.

The very simplicity of this story is the key-note to its power. The placing of Adrienne in the same situation two times, only at opposite corners of the eternal triangle, is a very forceful stroke and one which, besides being responsible for tremendously effective drama, affords Miss Glaum splendid opportunities to display her emotional versatility.

The picture has been very lavishly produced. The roof garden scenes are startling in originality and effectiveness and the wild party in Adrienne's home is reckless in abandon. But Director Fred Niblo has shown himself a master of the dramatic sequences as well as the spectacular scenes. In fact these are handled to surer effect, for the spectacular orgy is marred several times by vulgar incident which should never been pictured. These scenes and shots of the players lighting and smoking cigarettes could well be eliminated.

Irving Cummings as Dick, Peggy Pearce as Daisy and William Conklin and Myrtle Stedman as the husband and wife lend exceedingly valuable assistance to the star.

Wouldn't Be Able to Keep 'Em Away From This With a Small-Pox Sign

Box Office Analysis for the Exhibitor

"Sex" is a wonderful audience picture. The title, star, story and production unite in making it the wonder it is in this respect. And as far as advertising value goes you wouldn't be able to keep the crowds away from this if you displayed a small-pox sign over your door. Naturally that title is going to draw them in and a few catch-lines concerning the story and the star will serve to make it even more alluring. And word-of-mouth advertising will do the rest.

People surely like this sort of a story dealing with the Broadway underworld. Tell them about it by using such reading notices as these in your copy, "Adrienne, the toast of Broadway, laughed and profaned the bonds of matrimony but then love came to her and her selfish philosophy boomeranged on her with terrible consequences," "The sanctity of marriage meant nothing to this selfish queen of the roof gardens but the day came when she was to pay!"

THIS STELLAR CAST

HAS INTERPRETED

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DEMOCRACY PHOTOPLAY COMPANY

STUDIO 2826 DECATUR AVENUE NEW YORK CITY

Typical Charles Ray Picture That Should Score Big

Charles Ray in
"ALARM CLOCK ANDY"
Ince—Paramount—Artcraft

DIRECTOR .....Jerome Storm
AUTHOR.....Agnes Christine Johnston
SCENARIO BY.....Agnes Christine Johnston
CAMERAMAN .....Chester Lyons
AS A WHOLE.....Typical Charles Ray production that should go as big as all the others.
STORY.....Has splendid comedy touches and plenty of human interest.
DIRECTION.....Has brought out all points with fine appreciation.
PHOTOGRAPHY .....Very good
LIGHTINGS .....Most straight stuff
CAMERA WORK .....Good
STAR.....Gets all his stuff over in role of bashful city boy.
SUPPORT .....Typical types
EXTERIORS ..... Same
DETAIL .....Everything O. K.
CHARACTER OF STORY.....Bashful fellow throws bluff at being important and lands big business order and the girl.
LENGTH OF PRODUCTION.....About 4,938 feet

Of course the story of "Alarm Clock Andy" is incidental to Charles Ray's characterization and the usual bashful business that he puts in, but at the same time the picture presents a very good story idea and although, on the surface, it is a typical Charles Ray picture it has a certain amount of originality and a great share of human interest back of it. One thing, however, is certain and the statement of it is really a complete review of the picture, that "Alarm Clock Andy" will go over just as big as all the other Ray pictures of this general type. It's audience meat.

Here they introduce him as Andy, an alarm clock slave, a bashful youth who has the added handicap of a stuttering tongue. He has worked in the office of the Wells motor truck company for five years and has gotten nowhere beyond a clerk's high stool, though he knows the business from A to Z. Andy is presumed upon from morning till night. Presumed upon at the boarding house where he lives and at the office where William Blinker, the bluffing sales manager regards him as his pet aversion.

This certainly is a very human premise on which to start a Ray picture and the star makes the character real flesh and blood by his very fitness for the role and his appreciation of it. They get in a lot of good comedy at the boarding house and more at the office, all of which builds up the characterization besides. They get into the plot through having Andy mistaken for Blinker. Realizing full well his shortcomings Andy decides to go through with the mistake on a big bluff and during his two weeks vacation he courts and wins his employer's daughter and lands the prize order of the season to boot.

Even though the actual plot is way without the bounds of probability it gets hold of you because the central character is so real. The comedy is never neglected nor are the human interest touches forgotten. They keep right on building with these elements until at the end you get a warm glow about the heart as well as a big laugh when Andy receives public recognition for his success.

Supporting the star appear Milicent Fisher as his leading lady. George Webb as Blinker, Thomas Guise as Wells, and Andrew Robson. All render satisfactory characterizations.

They Hand You a Good Title Here as Well as a Name

Box Office Analysis for the Exhibitor

To put the stamp of approval on this is easy. It's right up to Ray's standard and your audience will eat it up from title to tail piece. In the matter of advertising you know from past experience that about all you need to do with Ray is to display his name and the big business comes.

This time, however, they have fastened an unusually good advertising title on the picture and one which can be worked up in various attractive ways, always bringing out the alarm clock idea. Catch lines could read as follows: "A comedy of an alarm clock slave that rings the bell from first to last," "He stuttered and hesitated and they told him he couldn't sell a beefsteak to a starving millionaire but—!" "Opportunity didn't knock—it smashed the door down and after he had recovered he grabbed the chance and made good!"

THE NEW ART FILM COMPANY

Presents

DOROTHY GISH

IN

"Mary Ellen Comes To Town"

It Looks Great From a Distance

EVERY girl west of the Hudson wants to come to New York and be a famous actress.

That's why this Dorothy Gish picture will strike home.

Mary Ellen has the funniest adventures in New York that Dorothy Gish ever scampered through. And she finds the home town best.

That's the kind of picture that means big money to you.

Story by Helen Smith Directed by Elmer Clifton
Scenario by Wells Hastings

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK.

PARAMOUNT PICTURES

A Paramount-Artcraft Picture

First Half Poor, But Last Half Picks Up and Registers Good Comedy

Owen Moore in
"SOONER OR LATER"
Selznick—Select

DIRECTOR .....Wesley Ruggles
AUTHOR.....Lewis Allen Browne
SCENARIO BY.....R. Cecil Smith
CAMERAMAN.....George Peters
AS A WHOLE.....Good comedy idea that will get the laughs in good style after half-way mark is passed.
STORY.....Rather slight plot and not enough complications to keep up the interest at first.
DIRECTION .....Average
PHOTOGRAPHY .....Good
LIGHTINGS .....Satisfactory
CAMERA WORK.....Good
STAR.....Gets more over this time particularly in final sequence.
SUPPORT.....Seena Owen makes pretty figure as opposite.
EXTERIORS ..... Sufficient
INTERIORS.....Answer the purpose
DETAIL.....Faked moon and back-drop in final scene doesn't matter a lot but real stuff on this order is easy to get.
CHARACTER OF STORY.....Hero kidnaps wrong girl believing her wife of client who planned the act.
LENGTH OF PRODUCTION.....About 4,850 feet

"Sooner or Later" develops into a good comedy in its later reels—not soon enough to receive the full sized stamp of merit. After considerable introductory business which reveal small plot action and following a prolonged sequence showing hero and heroine motoring along a boulevard, they finally get down to some comedy horse-play that puts the last two reels over very well and serves to leave a good impression.

The plot hinges on the mistaken identity trick and introduces a lawyer, Pat Murphy, commissioned by his client, Ellis, to kidnap his (Ellis') wife, inasmuch as he believes her carrying on an affair with a theatrical producer. A lot of rather listless business is introduced to plant the fact that the heroine, Edith Ellis, has the same name as the client's wife and lives in a town of the same name. So Pat kidnaps Edith and after the long motor journey lands her in his client's home.

At this point the comedy starts registering in good style and even though they employ a lot of slapstick gags to get it over it counts in the picture's favor. Pat and Edith are alone in the house. Two burglars enter and a regular old Sennett chase through the rooms ensues. Eventually friends of both Edith's arrive and the complications grow thicker when Pat, having torn his trousers, appears with his legs uncovered.

The situations are of a pronounced burlesque character in this sequence but they are handled well and follow one another rapidly and register the scenes as really laughable. The only trouble is that the first half of the picture drags along without showing much of consequence or comedy. The long motor trip sequence is inexcusable and was evidently only used to fill up space.

The star gets considerable business over in the last half when the situations and complications are there to help him out. His support includes Seena Owen as the girl and Clifford Gray as his client. The remaining players render average support. The direction is of average calibre. There are places where more comedy could have been introduced, it seems, but in general the work seems acceptable. Why they used the fake moon and backdrop for the final closeup is, however, not understandable for real stuff on this order is very easy to get.

This One Ought to Get Over and Give Average Satisfaction

Box Office Analysis for the Exhibitor

It is to be regretted that the whole of this picture isn't as good as its last two reels but as long as there had to be a weak half it is just as well that it is the first one. In this way, with the good stuff coming along at the end, the final impression on the audience is a good one. A short reel comedy and other light features should be used along with it and with this bolstering the feature could be made the center of a very attractive bill.

Catch lines could read on the following order, "All men capitulate to women sooner or later—that's something Pat Murphy didn't know until—," "He prided himself on never having fallen in love and then when the crash came it had to be a married woman—an unfaithful wife at that!" Use the star's name and also state that Seena Owen is his leading lady for she is favorably known from her appearances with various male stars.

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"The VIRGIN OF STAMBOUL"

Starring

PRISCILLA DEAN

Six months in the making—painted by the master hand on a mighty canvas—glowing with all the vivid colors of the strange, romantic East—as human as the cry for food—as dashing as its own wild-riding desert warriors—as full of mystery as a shattered harem. Brightened by delicious comedy as only Priscilla Dean can register it—made fiery and electrifying as only Priscilla Dean can make it. A picture that lifts you out of your seat with the sweep of its big scenes. A picture that needs only one good advertising smash to put it over in your house for weeks. The biggest picture of the year—"THE VIRGIN OF STAMBOUL." *Get that booking now!*

$500.000
UNIVERSAL-JEWEL
PRODUCTION DE LUXE

A MASTER PRODUCTION
BY A MASTER DIRECTOR
TOD BROWNING

Average Feature But Doesn't Make Most of the Story

Mitchell Lewis in
"KING SPRUCE"
Dial Film Co.—Hodkinson

DIRECTOR .....Roy Clements
AUTHOR.....Holman Day
SCENARIO BY.....Not credited
CAMERAMAN.....Fred G. Hartman
AS A WHOLE.....Fair production with appropriate background for story; runs along in an even tenor throughout.
STORY.....Lumber camp setting makes it just little out of the ordinary.
DIRECTION ....Doesn't vary the force of action enough to indicate the bigger moments in the story.
PHOTOGRAPHY .....Splendid
LIGHTINGS .....Good
CAMERA WORK.....Some pretty scenes of actual work in lumber camp.
STAR.....Doesn't compel any particular attention
SUPPORT.....Badly directed and terribly "acty."
EXTERIORS .....Beautiful scenes
INTERIORS .....Adequate
DETAIL.....Fails to get punch in action scenes
CHARACTER OF STORY.....Melodrama of lumber camp settlement.
LENGTH OF PRODUCTION.....About 6,600 feet

It would seem very much as though they have purposely made an effort to secure good locations and beautiful scenes to help cover up a weak plot which is further weakened by the lack of force to get over the few worth while moments that the story does not contain. Perhaps the biggest fault is the fact that the climax is reached toward the middle of the picture and from then on the remaining reels are obviously padded.

The direction is bad for the most part, the main fault being that the interest is not properly coached to accept the more dramatic moments that come along, and there were several good ones which might have been made quite worth while had they been properly handled. Then again after the climax had been reached, the action falls back into ordinary routine stuff which included a great many shots of men at work in the forest, and a general finishing up toward the happy ending.

John Barrett, for no very apparent reason, tries to persuade Dwight Wade, Mitchell Lewis, from carrying out his plan to go into the timberlands to seek his fortune. Especially when the lumber king found that his daughter was in love with Wade, he was doubly opposed to any possible rivalry in the forest trade. However, Dwight went into the woods where he came upon a hut occupied by a band of paupers. Among them was a young girl said to be fatherless.

The hut was on Barrett's property and the only way he could drive the paupers out was to burn their hut. But Wade arrived in time to see the destruction and chase after the girl who was avenging the wrong by starting a forest fire. In the meantime the old lookout had overpowered Barrett and related how he (Barrett) had run away with the old man's daughter and how the girl of the woods was Barrett's own child.

Later Wade came to his rival's rescue. Barrett then agreed to take the girl home and give her a name but later decided to pay one of his men $10,000 to marry her and keep her in the lumber camp. McCloud liked the money end of the deal and accepted the offer although he was in love with a girl in the village. After various scuffles and tedious details they arrived at the usual happy ending.

The only laugh in the picture came when a down-and-outer heard the controversy over the marriage deal and volunteered to marry both girls for $10,000. In the cast were Mignon Anderson in a double role, Arthur Millet, Joe Ray, James O'Neil, Betty Wales, Melbourne MacDowell, Gus Soville and Frederic Herzog.

Names of Author and Star Together With Pretty Locations May Help This

Box Office Analysis for the Exhibitor

"King Spruce" is just another average program feature picture with no particular high lights to flash about nor substantial box office argument unless it be that Mitchell Lewis' name means something to your crowd. In that case it would be worth your while to do a little talking about it and refer to one of his previous pictures which was somewhat along the same lines as "King Spruce," called "The Last of His People." If you happened to run that, "King Spruce" may appeal to them.

For those who appreciate pretty scenery, there are a great many well chosen shots that they will like. There are also several scenes showing the chopping of huge trees which seem to fall dangerously near the camera and shots showing the huge trunks tearing down dun-ways and splashing into the river to be carried to the mill. These are instructive as well as pretty to look at.

The Screen's Most

"One of the best pictures the Capitol Theatre has presented"

That's what the New York Evening Sun says about "The Lone Wolf's Daughter" Louise Glaum's second J. Parker Read Jr. Production.

By her vibrantly popular performances in "SAHARA" and "THE LONE WOLF'S DAUGHTER" This Magnetic Emotional Star has been ESTABLISHED as a Screen Attraction of Extraordinary magnitude. J. Parker Read Jr. will soon present

Miss Louise Glaum in "SEX"

a powerful and supremely artistic cinedrama, that can be looked forward to as the sensation of the year.

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—New York Evening Mail.

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—Chicago Evening Post.

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Guy Price in Los Angeles Herald.

"THE LONE WOLF'S DAUGHTER"

—"That rarest of rare things, a plot intensified and sharpened by transition into screen form."
—N. Y. Globe.

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—Chicago Herald Examiner.

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I take pleasure in announcing the stellar acquisition of MR. HOBART BOSWORTH, whose performance as "THE SEA WOLF," by Jack London, will never be forgotten and which has been equalled, if not surpassed, in his latest vehicle, "BEHIND THE DOOR."

I will announce, shortly, the title of my first production with Mr. Bosworth, filming of which already is under way.

J. Parker Read Jr.

"A Triumphant Artist"
Grace Bartlett in Los Angeles Examiner

What the Critics Think of Bosworth

"A Star Whose Ability in His Chosen Line Cannot Be Surpassed" Cedric Weller in N. Y. Review.

"Hobart Bosworth's Art Has Reached Perfection," Marion Russell in Billboard.

"That Big Human Being, Hobart Bosworth," N. Y. Times.

READ JR. TIONS
Culver City, Cal.

Nothing Definite in Theme or Drama About This

Alice Brady in
"SINNERS"
Realart

DIRECTOR ..... Kenneth Webb
AUTHOR ..... Owen Davis
SCENARIO BY ..... Eve Unsell
CAMERAMAN ..... George Folsey
AS A WHOLE ..... Very artificial plot that promises big things but fails to introduce much melodramatic power.
STORY ..... There was a chance to make a stirring climax for this but they missed it.
DIRECTION ..... Just ordinary; fails to build up various sequences with force.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Mostly plain
CAMERA WORK ..... Good
STAR ..... Seems a bit too repressed here
SUPPORT ..... Includes a lot of big names but they don't get much to do.
EXTERIORS ..... Some very pretty and unusual shots of Nantucket.
INTERIORS ..... Very good
DETAIL ..... Story has several "convenient" twists and star fails to dress to her role at times.
CHARACTER OF STORY ..... Girl proves to home town that her contact with city sinners hasn't made a sinner of her.
LENGTH OF PRODUCTION ..... 4,833 feet

Once more we have a case of excellent picture possibilities not being fully realized by those concerned in the production of the work. Owen Davis' melodrama "Sinners," while, as written may not have offered wonderful chances on the surface, certainly contained plenty of material beneath that could have been brought out by skilful artists and made into a very strong picture. But as "Sinners" stands now it is a very commonplace production, presenting a story that is ever contradicting itself and which never rises to even ordinary melodramatic heights.

Alice Brady appears as Mary, a country girl, who goes to the city to make her living and eventually finds herself forced to accept it from a girl from her home town who has gone wrong, and her friends. Returning because of her mother's illness she is denounced by Worth, a straight-laced local character. She retorts that his friends in the city offered her no assistance while the group of "sinners" did. Then the sinners descend on Mary's home en masse because Bob Merrick, not a sinner after all, wanted to see her again.

They go into the usual final love scene after a lot of business has been introduced in which the sinners and country puritans are brought together. But these scenes prove little whereas they might have been made to mean a lot and take the form of powerful drama. What with the exceedingly beautiful exteriors provided in Nantucket, one at least expects to see the sinners absorb some of the clean air and freshness of the place—expects to see them reform the least bit —but such is not the case.

The story as told here is very convenient in spots, the most noticeable one being when Worth comes to the city to tell Mary of her mother's illness when a telegram would have done just as well. Miss Brady's clothes don't help her to make the part convincing.

The star's performance seems a bit too repressed but the role of Mary doesn't give her very many opportunities to register definite expression one way or the other. Her support includes a lot of good players but they have few opportunities. The story would have been improved a lot had James L. Crane's hero role been built up. Others who appear are Wiliam P. Carleton, Frank Losee, Craufurd Kent, Robert Schable, Agnes Everett, Augusta Anderson, Lorraine Frost and Nora Reed.

Title Will Surely Draw But Many Will Be Dissatisfied

Box Office Analysis for the Exhibitor

There is no doubt but that "Sinners," on its title alone, will attract a certain class of patrons in large numbers. They will come expecting to see something a little spicey and the chances are they will be satisfied, inasmuch as there is quite a long sequence of scenes enacted in the home of two of the female sinners.

On the other hand the production is bound to disappoint some to a great extent because they have failed to make anything definite out of the material offered. The story proves nothing except that immoral people can be charitable at times and that the severest critics of morals are often sinners themselves but it doesn't present this argument at all dramatically and that's the big fault.

Muchly Muddled Picture Based on Short Story by Balzac

J. Warren Kerrigan in
"THE DREAM CHEATER"
Brunton Prod.—Hodkinson

DIRECTOR ..... Ernets C. Warde
AUTHOR..... Based on Honore de Balzac's "The Wild Ass' Skin."
SCENARIO BY..... Jack Cunningham
CAMERAMAN..... Arthur L. Todd
AS A WHOLE..... Peculiar combination of unusual characterization with a lot of totally irrelevant scenes concerning "parlor Bolshevists."
STORY..... Is really a character study but plot is muddled and shows little force.
DIRECTION..... Gets points over well in the few dramatic scenes.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Suitable
CAMERA WORK..... Average
STAR.... Has much characterization to render but not much action to help him out.
SUPPORT ..... Good
EXTERIORS ..... Very few
INTERIORS..... Show the usual solidity of Brunton settings.
DETAIL ..... All right
CHARACTER OF STORY..... Remolding of superstitious man by means of serious theme
LENGTH OF PRODUCTION..... About 5,100 feet

The tail end of this picture reveals the substance of a short story by Balzac. McShane, the central character, comes into possession of the skin of a wild ass, which is supposed to have some mystic power of granting its holder's wishes. Every time a wish is made the skin shrinks. And the legend is that when it shrinks to nothing its owner will die. McShane wishes himself wealth and his enemies unhappiness and then lives in mortal terror lest he wish the skin out of existence and himself along with it. Eventually the heroine tells him that superstition is nothing but fear and that the skin is nothing to bother about and so he takes courage and throws it away.

This fanciful tale makes good reading when told by Balzac but it isn't picture material. The lesson of how foolish is superstition that it teaches is lessened in effect by the old skin which is shown shrinking every time a wish is made. The natural question will be, "Why does it shrink?" and no explanation is forthcoming. In other words they try to palm off a pure fairy tale theme as a drama. They might at least have utilized the old dream trick.

The beginning of the story is quite apart from the final episode and totally irrelevant with its scenes showing a lot of bewhiskered "parlor Bolshevists." They have absolutely nothing to do with the plot. They endeavor to build up McShane's character through the early reels but get hardly anywhere as there is no definite action to back up the characterization and the love element and its counterplot are muddled.

The final sequence gives J. Warren Kerrigan a number of fine acting opportunities which he realizes on well enough, but here the famous skin comes into the plot so often that you can't help wishing they had decided to make a comedy of it.

Kerrigan is supported by a good cast which includes such skilful players as Sam Sothern, Wedgewood Nowell, Alice Wilson, Joseph J. Dowling, Thomas Guise, Fritzi Brunette and Aggie Herring.

Some People May Be Interested in Seeing a Balzac Story

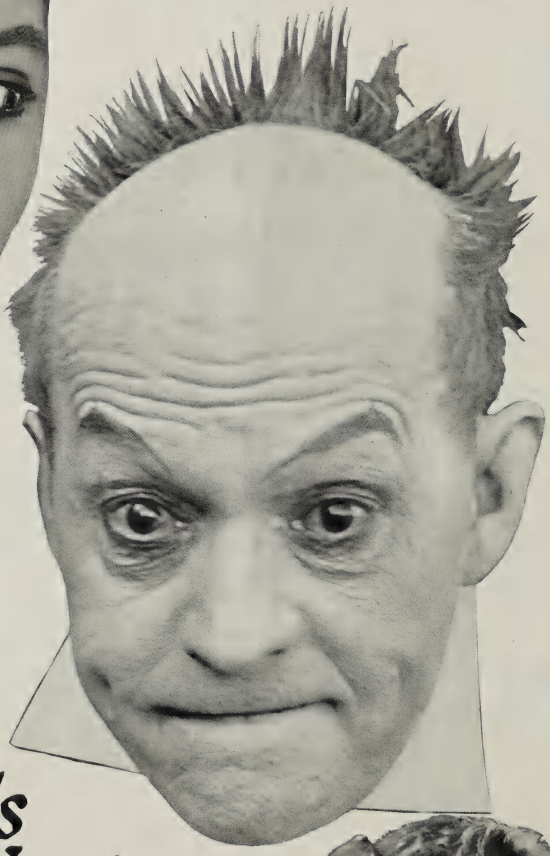
Box Office Analysis for the Exhibitor

Neighborhood houses catering to intelligent audiences may be able to get safely by with this one owing to the fact that it is based on a Balzac story, and many people will be interested in seeing the picture because of this alone. However, the effect that the picture leaves is not one of complete satisfaction. The peculiarly muddled surface that the first half of the picture presents is very poor and the interest really only begins when McShane comes into posession of the magic skin.

Catch lines on the following order will suffice, "A picture based on a fascinating short story by Balzac—distinctly extraordinary," "Superstition drove him almost mad—he thought his footsteps stalked by Death! See the screen version of a Balzac work." This sort of advertising together with the name of the star should bring them in if you want to take a chance on the author's name discounting the peculiarities of the picture.

The adventures of "Jiggs" the famous George McManus creation, are making millions of newspaper readers laugh all over the country.

Your audiences will want to see him and "Maggie" in real life, in real comedy, upon the screen!



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"Jiggs in Society

Produced by Christie Film Co. Inc.
Adapted from Geo. McManus' famous series

"Bringing Up Father"

with Johnny Ray

Novel and Very Well Produced Crook Melodrama

George Walsh in
"A MANHATTAN KNIGHT"
Fox

DIRECTOR.....George Beranger
AUTHOR.....Gelett Burgess
SCENARIO BY....Paul H. Sloane and George Beranger.
CAMERAMAN.....Charles Gilson
AS A WHOLE.....Rapid action crook melo with a lot of corking good complications.
STORY.....Adapted from "Find the Woman" and converted into fine screen material of this type.
DIRECTION.....Most successful that Walsh has had; story twists pictured clearly and cleverly
PHOTOGRAPHY.....Average
LIGHTINGS.....Commendable
CAMERA WORK.....Good
STAR.....Registers very well and puts over big fight at conclusion in ship-shape style.
SUPPORT.....Very well selected
EXTERIORS.....Plain street stuff
INTERIORS.....Suitable in all cases
DETAIL.....You could pick this type of story to pieces but you don't want to.
CHARACTER OF STORY.....Hero runs headlong into adventure and protects heroine and family from crooks.
LENGTH OF PRODUCTION.....About 5,000 feet

"A Manhattan Knight," based on Gelett Burgess' story, "Find the Woman" is a very entertaining crook melodrama, rapid and unfaltering in action and kept in constant motion by a lot of rattling good situations and complications. It's the sort of story that might easily be picked to pieces from the viewpoint of logic but absolute logic is by no means an essential in this type of photoplay.

Furthermore Director Beranger has gotten away from the "vehicle" type of picture in "A Manhattan Knight." He is not constantly catering to the star and centering all the action around him which, incidentally, is a good thing for both the story and star. Other players have important roles and the action is spread between them in a natural manner. In other words Beranger has gone about directing with his story uppermost in mind. And through this method he proves himself probably the best director that George Walsh has had.

Walsh is introduced having his fortune told. The medium sees the police outside the window and believes they are coming for her. She tells him to flee. And flee he does up the fire escape and into a room where a young man has just attempted to take his life. He proves to be the half brother of the heroine, Belle, who is also present. He had robbed his father's safe and the police, believing him one of a band of crooks, have followed him.

Walsh readily agrees to help the girl out of her difficulty and the rest of the picture concerns his chase after the jewels which fall into the hands of the crooks and out again several times before they are restored in the father's safe. The conclusion reveals Walsh at his favorite pastime of beating up the gang of villains, after which it is discovered that he is the rightful owner of the jewels.

The story is supposed to happen in the space of a single night and the director has always kept this fact in view, wasting no footage and making every incident count. You are surprised time and again throughout the run of the picture by the novel twists and the clever manner in which they have been handled.

Among the supporting cast Louis Wolheim has the largest role as the leader of the crooks. Wolheim is not only a good type but a skilful player. Virginia Hammond is the leading woman while others are William H. Budd, Warren Cook, John Hopkins, Jack Raymond, Walter Mann, Pauline Garon and W. A. Sullivan.

There's No Reason Why This Shouldn't Afford Real Pleasure

Box Office Analysis for the Exhibitor

If a crook picture is well treated it provides one of the most popular forms of entertainment, and as "A Manhattan Knight" is treated with the utmost skill it should afford real pleasure to all audiences, no matter what their makeup may be.

Besides the names of the star and author which should be prominently used in advertising copy, state that the action of the picture all happens in a single night. This is something of a novelty and will attract attention. Catch lines that arouse interest in the substance of the story such as the following should be employed, "When he stepped through the window he fell headlong into the most dangerous adventure and the most glorious romance—" "At five o'clock in the afternoon the girl had never seen him—at midnight she had promised to become his wife."

Not Enough Complications Here For the Best in Detective Mystery Pictures

Tom Moore in
"DUDS"
Goldwyn

DIRECTOR ..... Thomas R. Miles
AUTHOR ..... Henry C. Rowland
SCENARIO BY ..... Harvey Thew
CAMERAMAN ..... Otto Brautigam
AS A WHOLE..... Detective mystery picture without sufficient action and complications to maintain interest.
STORY..... Originally appeared in Saturday Evening Post but evidently wasn't proper screen material.
DIRECTION ..... Natural enough
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Satisfactory
STAR ..... Is usual self
SUPPORT ..... Good
EXTERIORS..... New York and Brooklyn shots
INTERIORS..... Fulfill story demands to nicety
DETAIL ..... All right
CHARACTER OF STORY..... Hero apprehends jewel smugglers, discovers priceless gem, wins reward and heroine.
LENGTH OF PRODUCTION .... About 5,000 feet

The best screen detective mystery stories are those produced on the "snap-action" plan, i. e., the plan that utilizes the short, quick, snappy scene. Put this formulae into effect on a story containing a good assortment of complications and the results are of the best. "Duds," a detective mystery picture has neither sufficient complications for a picture of this type, nor is the action handled along the above approved plan. As a result the picture is rather listless and excites little interest in the long run.

Tom Moore is introduced as a returned army captain after a title has said something about duds being the shells that don't explode in battle. The connection between Tom and the duds is never explained unless it be that Tom doesn't explode in the picture. After he rescues a pretty girl named Olga from a police raid on a crooks' "fence" he is introduced to her father, Karakoff who hires him to trace down jewel smugglers.

He meets Patricia who also is pursuing the smugglers in search of a Sultana diamond. There is one very good sequence showing Tom and Patricia in a small motor boat fighting off the smugglers who are out to pick up the jewels dropped from a liner in boxes. There is a gun fight following which the smugglers' boat is rammed and sunk.

Later Tom discovers Karakoff in the smugglers' den and resigns his position because of his love for Olga. Then Karakoff explains that he was posing as one of the smugglers merely to apprehend the whole band. The explanation is pretty weak and doesn't seem to fit. Subsequently Tom learns that Olga has gone to Patricia's house for dinner, expecting to see him there. He follows and discovers that Patricia and her pal are after the scarab possessed by Olga which contains the priceless Sultana diamond. He rescues Olga, returns the diamond to its owner and receives a big reward.

The star is his usual congenial self in the role of the captain while support of a good order is rendered by such well-known players as Naomi Childers, Edwin Stevens, Christine Mayo, Jack Richardson, Florence Deshon, Lionel Belmore, Edwin Wallack and William Hummell.

Recent Appearance of Book Will Help to Publicize This

Box Office Analysis for the Exhibitor

The reviews of the book "Duds" which have recently appeared in the papers hint, in no uncertain terms, that it is an ideal plot for a "movie." But if the picture "Duds" contains all that was in the book, the reviewers are wrong. A picture detective story needs manifold complications to keep the interest up at all times and these "Duds" does not possess. The story may have looked like the right thing for pictures but that only goes to show appearances often deceive.

"Duds" has some merit and doubtless its appearance at this time just as the book is out will help it. It will give some satisfaction but at the same time it isn't all that such a picture should be and there are many moments in it when the thread of interest vanishes altogether. If you play it feature the author's name as well as the star's and brace your bill up with short subjects that are live and snappy.

Four Remarkable "Specials" That Uphold The Hodkinson Standards

WE announce for forthcoming release to the exhibitors of America, under the single picture policy first established in April 1919 by W. W. Hodkinson, these powerful productions:

J. Parker Read Jr. presents:

1. LOUISE GLAUM *in* "SEX"
   By C. Gardner Sullivan — Directed by Fred Niblo
   See next week's insert — *Released April 11*

Dial Film Co. presents:

2. MITCHELL LEWIS *in* "KING SPRUCE"
   By Holman F. Day — Directed by Roy Clements
   See following week's insert — *Released April 18*

Benj. B. Hampton and Eltinge F. Warner present:

3. ALL-STAR CAST *in* "DESERT OF WHEAT"
   By Zane Grey — Directed by Jack Conway
   See following week's insert — *Released April 25*

Theodore C. Deitrich and Arthur F. Beck present:

4. DORIS KENYON *in* "THE HARVEST MOON"
   By Augustus Thomas — Directed by J. Searle Dawley
   See following week's insert — *Released May 2*

These productions, on their dramatic and technical power, will be the outstanding picture successes in the biggest first run theatres of the nation all spring and summer. They have been picked from individual sources under our selective system by the W. W. Hodkinson Corporation with the same care and caution that you, the exhibitors, display in picking only big pictures for your theatres.

Twenty consecutive weeks of advertising will back them up in introducing them to you and to the American people.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Poorly Produced Picture That Goes to Wild Story Extremes

"THE THIRD WOMAN"
Robertson-Cole

DIRECTOR ..... Chas. Swickard
AUTHOR ..... Raymond L. Schrock
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE..... Poorly directed and badly cut production of very impossible story.
STORY..... Goes to extremes all the way through and fails to convince.
DIRECTION..... Generally poor except in Pueblo Indian sequence.
PHOTOGRAPHY ..... Average to very good
LIGHTINGS ..... Passable
CAMERA WORK..... Cuts off tops of players' heads in some scenes.
STAR..... Production made with Carlyle Blackwell as star but titles fail to credit him; gives sincere performance.
EXTERIORS..... Very good scenes of Pueblo Indian village.
INTERIORS ..... Fair
DETAIL..... Production badly edited in several places.
CHARACTER OF STORY..... Hero discovers he has Indian blood in him and goes back to live with Indians; then back to white girl who has loved him since childhood.
LENGTH OF PRODUCTION..... About 4,900 feet

Three very severe faults intrude to make Carlyle Blackwell's first independently produced picture quite a failure. Incidentally the distributors are releasing the picture with "an all star cast" making no particular mention of the star.

These faults are a very foolish story, which goes to the wildest extremes, poor direction, and very bad editing. The story is the biggest drawback for when the hero discovers that his mother was an Indian he suffers a great sorrow and leaves all his white friends. This certainly doesn't convince. Since when has Indian blood been something to be ashamed of? And certainly it doesn't show to any great extent in this hero as interpreted by Carlyle Blackwell.

So after the discovery the story jumps to another extreme and reintroduces the hero living among the Pueblo Indians. Why a man with a college education and of gentle breeding should choose to go back to living in an adobe hut and walking about half naked just because he is a half-breed is as hard to understand as the wherefore of his foresaking the whites in the first place.

They work up a pretty good strain of suspense in the Indian sequence despite the awkward manner of getting to it. Eventually the hero discovers he can't marry an Indian even as he couldn't marry a society snob and so he goes to the third woman, a true daughter of the plains, who has loved him since childhood.

The extreme story might have been camouflaged by a good production but the first sequences in particular are poorly directed. The scenes fail to form a perfect continuity as witness the very small supper table, seating only a dozen odd when a score or more are seen dancing and the full shots of a pond in the garden with the closeups revealing a little bit of a tin tank. The editing of the picture further shows to disadvantage when the western heroine is precipitated into the action like a stroke of lightning.

Carlyle Blackwell gives a sincere performance but fails to be convincing because of the extreme demands of his role. Louise Lovely as the society girl and Gloria Hope as the daughter of the plains render good assistance while others are Winter Hall, George Herandez, Walter Long, Maym Kelso and Frank Lanning.

A Weak Sister That Has Small Chance of Getting Over

Box Office Analysis for the Exhibitor

This certainly isn't a high-class piece of picture property and its many faults stamp it as one of the week sisters of the day. If you run a daily change house you might slip it in and say nothing about it but the chances are slim that it will give satisfaction even to the transients who are, as a rule, the least critical of picture patrons.

The chief fault is the story. The author seems to be all wrong in his premise that a strain of Indian blood is something to be ashamed of. A lot of folks are going to think this very foolish and some will probably laugh at it. Thus the whole structure of the picture is weakened. Then on top of this the poor production qualities can hardly escape notice.

If you've got it chalked up on your books already and insist on having an advertising angle to develop center your copy on the hero with such lines as "What would you do if you discovered Indian blood ran in your veins," "He had more right to the title of American than any of his friends, yet he thought if he told them the truth they would condemn him!"

Very Pleasing Light Drama With Many Fine Comedy Touches

Blanche Sweet in
"THE DEADLIER SEX"
J. D. Hampton—Pathe

DIRECTOR .....Robert Thornby
AUTHOR .....Bayard Veiller
SCENARIO BY .....Fred Myton
CAMERAMAN .....Charles Kaufman
AS A WHOLE.....Light and thoroughly entertaining picture centering on battle of wits between man and woman.
STORY.....Very well developed with interest nicely maintained throughout.
DIRECTION .....Very good
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Generally good
CAMERA WORK ..... Commendable
STAR.....Registers very well in congenial role
SUPPORT.....Mahlon Hamilton good opposite; all commendable.
EXTERIORS.....Some very pretty shots of uninhabited river country.
INTERIORS ..... Few used
DETAIL.....Story based on improbability but registers convincingly because of lightness.
CHARACTER OF STORY.....Heroine kidnaps Wall Street manipulator to save her stockholders money.
LENGTH OF PRODUCTION.....About 5,185 feet

Here is a nice light drama with many touches of comedy, extremely simple, but always entertaining and very prettily set against big outdoor backgrounds. The story is based on an improbable premise but its body registers convincingly because of the light touch evidenced throughout the production, while the originality and unusual consequences of this situation lend added flavor and distinction to the picture.

The story is based on the battle of wits between the heroine and a Wall Street manipulator whose eyes fail to reflect anything else but dollar signs. On the death of Mary Willard's father she takes over the management of his railroad but finds herself forced into a position where she must fight Harvey Judson, another railroad owner, who is after control of her company. His method of getting control is to scare the small stockholders into selling at a low figure.

To protect her stockholders from Judson Mary has him kidnapped and taken to the woods where his ready money won't buy a single thing. Judson falls in love with Mary believing her the niece of an old guide that camps near him. The conflict between the two characters is well worked up and counter-action in the shape of a north woods villain is introduced to work up the suspense.

In the end Judson discovers the identity of Mary and vows to break her in the market. The two have a wild race to get to the station where they are greeted by the news that neither has a railroad any more as the government has taken them over. This bit is out-of-date but good for a real laugh and they conclude the picture with a love scene that also has a fine comedy touch.

Blanche Sweet comes back still further in this and registers a very attractive character in the role of Mary. Mahlon Hamilton makes Judson a realistic figure while other who appear are Winter Hall, Russell Simpson, Roy Laidlaw and Boris Karloff.

Title, Star and Author Provide Fine Advertising Basis

Box Office Analysis for the Exhibitor

The title of this is somewhat misleading although it is, in a way, appropriate to the story and it certainly is one that will draw. However to prevent your patrons from getting an altogether wrong impression of the picture's character it would be good form to use some line in the way of a subtitle just to let them know that it's not a vamp story. Some such line as "A battle of wits between man and woman" will suit.

Other catch lines that will describe the picture attractively are; "Harvey Judson prided himself as an unusually successful business man and a woman, oh, she was easy! But when he started to fight Mary Willard be was forced to sing another tune," "How a clever girl proved herself the equal and the business better of a Wall Street manipulator."

You can't feature Blanche Sweet too much for her performance here certainly justified stardom and will go a long way toward pushing her up to the top again. Also use the name of the author Bayard Veiller and mention the fact that he is the author of "The Thirteenth Chair" and "Within the Law," these two plays having had unuusally successful runs. Both these have been made into pictures, too, and that gives you more chances for publicity.

Subject Not Timely But Splendid Production May Get It Over

"DANGEROUS DAYS"
Eminent Authors Prod.—Goldwyn

DIRECTOR .....Reginald Barker
AUTHOR .....Mary Robert Rinehart
SCENARIO BY .....Charles Kenyon
CAMERAMAN .....Percy Hilburn
AS A WHOLE.....Technically well made production but theme will have little appeal for present day audiences.
STORY.....Not timely and recalls a time that most folks are trying hard to forget.
DIRECTION.....Handled material very well, especially climax that is worked up to unusual degree of excitement.
PHOTOGRAPHY ..... Very good
LIGHTINGS.....Generally good; some backgrounds dark.
CAMERA WORK .....Up to the standard
PLAYERS.....Capable and give adequate performances in respective parts.
EXTERIORS.....Spectacular night fire scene
INTERIORS.....Some brilliant sets
DETAIL.....Players representing father and mother should have looked older in comparison with age of son.
CHARACTER OF STORY.....Financial and domestic conditions in America prior to entrance into war.
LENGTH OF PRODUCTION.....6,662 feet

If you are willing to accept a picture for its technical value or from the standpoint of a well made production, "Dangerous Days" will fit right in. If, on the other hand, you want a story that will entertain your folks, something with a general appeal, or a picture of life at any time whether it be the past, present or future,—"Dangerous Days" will fit right in.

Reginald Barker has left little undone in the picturization of the Mary Roberts Rinehart story, but it is to be regretted indeed that the picture wasn't ready for the public at the time represented by the story itself.

So much for production but alas—how many are trying to forget the unhappy events of the past three years and the days preceding the United States' entrance into the Great War. While "Dangerous Days" does not reach the battle fields and there are no actual dealings with the war itself, there is a reminder of a time that some will never forget without having it brought back to them on the screen namely the closing scene showing our troops mobiilzing.

Lawson Butt as Clayton Spencer is the head of the large steel organization which is devoting it energies to the manufacture of ammunition. Incidental to Butt's government contract responsibilities and a growing dissatisfaction among some of the workers which is already making itself apparant in the person of Herman Klein, the steel king has domestic troubles to contend with in the form of a superficial sort of wife, a mother who abhors the thought of her son going to war.

Young Spencer, Rowland Lee, an assistant in his father's plant, has Klein's daughter Anna for a stenographer. Anna is secretly in love with Lee who takes her slight advances merely in a friendly way and gives her a watch for her birthday. Rudolph Klein makes use of the incident to excite his frother Herman's wrath against the elder Spencer and his son by intimating an affair between the girl and Lee. Herman Klein agrees to enter the plot to blow up the factory and himself lays the fatal bomb.

The climax is full of action and perhaps a little unexpected. Anna is killed in an effort to expose the plot when the explosion occurs before she reaches the factory. The close shows Lee bidding good-bye to a school day sweetheart before he marches away. In the cast are Clarrissa Selwynne, Barbara Castleton, Ann Forrest, Stanton Heck, Frank Leigh, H. Milton Ross, Eddie McWade, Pauline Starke, Florence Deshon and Bertram Grassby.

Tell Them What It's About And Use the Name of the Author.

Box Office Analysis for the Exhibitor

There is only one drawback to "Dangerous Days" as previously stated in view of the fact that it recalls pre-war days. If your crowd will not take the subject too much to heart, you have nothing to worry about inasmuch the production itself contains an interest and suspense that holds throughout, and there are some big moments gotten over in a big way.

Make good use of the author's name and the fact that "Dangerous Days" is another of the Eminent Authors productions produced by Goldwyn. It would not be advisable to try to get away with it by sidetracking the subject although the title itself rather implies the theme.

CURRENT RELEASES

EQUITY PICTURES CORP.

Release Date		Length Reels	Reviewed
	Eyes of Youth (Clara Kimball Young).... ...7....		11/16/19

FAMOUS PLAYERS-LASKY CORP.

Jan. 4	The Woman in the Suitcase (Enid Bennett).....		1/18/20
Jan. 4	Too Much Johnson (Bryant Washburn).....5....		2/22/20
Jan. 4	The Thirteenth Commandment (Ethel Clayton) 5....		2/15/20
Jan. 11	**Sand (William S. Hart) .....5....**		———
Jan. 18	**Mary Ellen Comes to Town (Dorothy Gish). .5....**		———
Jan. 18	The Tree of Knowledge (Robert Warwick)....5....		1/18/20
Jan. 25	What's Your Husband Doing? (Douglas MacLean-Doris May) .....5....		2/8/20
Jan. 25	The Copperhead (Super-Special) .....5....		2/15/20
Feb. 1	Double Speed (Wallace Reid) .....5....		2/8/20
Feb. 1	**All of a Sudden Peggy (Marguerite-Clark) ..5....**		———
Feb. 8	The Six Best Cellars (Bryant Washburn)....5....		3/14/20
Feb. 15	Mary's Ankle (MacLean & May) .....5....		3/7/20
Feb. 15	On With the Dance (Super-Special).....5....		2/15/20
Feb. 22	Black is White (Dorothy Dalton) .....5....		3/14/20
Feb. 22	**The Amateur Wife (Irene Castle) .....5....**		———
Feb. 29	Huckleberry Finn (Super-Special) .....5....		2/29.20
Feb. 29	**Young Mrs. Winthrop (Ethel Clayton) .....5....**		———
Feb. 29	Dangerous Hours .....5....		2/8/20
Mar. 7	Alarm Clock Andy (Charles Ray) .....5....		———
Mar. 7	His House in Order (Elsie Ferguson) .....5....		3/14/20
Mar. 14	Jack Straw (Robert Warwick) .....5....		———
Mar. 14	Mary Ellen Comes to Town (Dorothy Gish) ...5....		———
Mar. 21	Excuse My Dust (Wallace Reid) .....5....		———
Mar. 21	April Folly (Cosmopolitan) .....5....		3/7/20
Mar 28	My Lady's Garter (Maurice Tourneur's) .....5....		———
Mar. 28	Easy to Get (Marguerite Clark) .....5....		———

FIRST NATIONAL

	A Daughter of Two Worlds (Norma Talmadge)6....	1/11/20
	Two Weeks (Constance Talmadge) .....5....	2/1/20
	Even as Eve .....5....	———
	The Turning Point (Katherine MacDonald) ..5....	———
	The River's End (Marshall Neilan Prod.).....5....	2/22/20
	Polly of the Storm Country (Mildred Harris Chaplin) .....5....	———
	In Search of a Sinner (Constance Talmadge)	3/14/20
	The Inferior Sex (Mildred Harris Chaplin).....	———
	The Fighting Shepherdess (Anita Stewart)	———
	The Family Honor (King Vidor)	———
	Fires of Youth (D. W. Griffith's)	———
	The Woman Gives (Norma Talmadge)	———

FOX FILM CORP.

William Farnum Series			
	The Last of the Duanes .....7....		10/5/19
	Wings of the Morning .....6....		12/7/19
	Heart Strings .....6....		1/4/20
	The Adventurer .....6....		1/4/20
Tom Mix Series			
	The Feud .....5....		———
	The Cyclone .....5....		2/18/20
	The Daredevil .....5....		3/14/20
Victory Releases			
	The Devil's Riddle (Gladys Brockwell) .....5....		2/18/20
Excel Pictures			
	The Hell Ship (Madlaine Traverse) .....5....		2/15/20
	Black Shadows (Peggy Hyland)		———
	Durand of the Bad Lands (Dustin Farnum).....		———
Other Fox Entertainments			
	A Manhattan Knight (George Walsh) .....5....		———
	Molly and I (Shirley Mason) .....5....		———
	Black Shadows (Peggy Hyland) .....5....		———
Pearl White Series			
	The White Moll		———

GOLDWYN DISTRIBUTING CORP.

Star Series Productions			
	Jubilo (Will Rogers) .....5....		**12/14/19**
	The Loves of Letty (Pauline Frederick) .....5....		2/15/20
	Toby's Bow (Tom Moore) .....5....		12/28/19
	Pinto (Mabel Normand) .....5....		2/1/20
	Water, Water Everywhere (Will Rogers)....5....		2/8/20
	The Silver Horde (Rex Beach's .....5....		———
	The Cup of Fury (Rupert Hughes).....5....		———
	The Paliser Case (Pauline Frederick)		2/22/20
	The Blooming Angel (Madge Kennedy)		2/15/20
	Duds (Tom Moore)		———
	The Little Shepherd of Kingdom Come (Jack Pickford)		2/22/20
	The Street Called Straight (Basil King)		3/14/20
Bennison Star Series			
	High Pockets .....5....		———
	A Misfit Earl .....5....		———

HALLMARK PICTURES CORP.

	A Dangerous Affair (Herbert Rawlinson)...5....		———
	Wit Wins (Florence Billings).....5....		———
	Love, Honor and ? (Stuart Holmes- Ellen Cassidy) .....5....		———
	The Phantom Honeymoon (Margaret Marsh)...6....		———
	The Heart of a Gypsy (Florence Billings)....5....		12/7/19
	A Woman's Experience (Mary Boland).....		———
	The Veiled Marriage .....5....		12/14/20

Release Date		Length Reels	Reviewed

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.			
	The Sagebrusher .....7....		1/4/20
Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner			
	The Desert of Wheat .....6....		———
J. Parker Read, Jr., Productions			
	Sahara (Louise Glaum) .....7....		3/23/19
	The Lone Wolf's Daughter (Louise Glaum)....7....		**12/14/19**
	Sex (Louise Glaum) .....7....		3/21/20
Deitrich-Beck, Inc.			
	The Harvest Moon (Doris Kenyon).....6....		———
Artco Productions			
	The Capitol (Leah Baird) ....6....		12/21/19
	Cynthia-of-the-Minute (Leah Baird)		———
Robert Brunton Productions			
	The Joyous Liar (J. Warren Kerrigan).....5....		12/14/19
	The Lord Loves the Irish (J. Warren Kerrigan)5....		———
	Live Sparks (J. Warren Kerrigan) .....5....		1/25/20
	$30,000 (J. Warren Kerrigan) .....5....		2/22/20
	The Dream Cheater (J. Warren Kerrigan) ....5....		3/21/20
Joseph Levering Productions			
	His Temporary Wife (Rubye De Remer) .....6....		1/25/20
Dial Film Co.			
	King Spruce (Mitchell Lewis) .....7....		3/21/20

METRO PICTURES CORP.

Nazimova Productions			
	The Brat .....7....		9/14/19
	Stronger Than Death .....6....		1/18/20
	The Heart of a Child .....7....		———
Screen Classics, Inc. (Specials)			
	Should a Woman Tell (Alice Lake).....6....		**12/28/19**
	The Walk-Offs (May Allison).....6....		1/25/20
	The Willow Tree (Viola Dana).....6....		**1/11/20**
	The Right of Way (Bert Lytell).....6....		2/1/20
	The Best of Luck (Drury Lane Melodrama)...6....		———
	Old Lady 31 (Emma Dunn) .....6....		———
	Shore Acres (Alice Lake) .....6....		———
	Eliza Comes to Stay (Viola Dana) .....6....		———
	Judah (May Allison) .....6....		———
	Alias Jimmy Valentine (Bert Lytell) .....6....		———
	The Hope (All Star Cast) .....6....		———
Taylor Holmes Productions			
	Nothing But the Truth .....6....		1/11/20
	The Very Idea .....6....		2/22/20

PATHE EXCHANGE, INC.

Jan. 4	My Husband's Other Wife (Sylvia Breamer)..6....		12/21/19
Jan. 11	Fighting Cressy (Blanche Sweet).....6....		12/14/19
Jan. 18	The Web of Deceit (Dolores Cassinelli).....6....		1/4/20
Feb. 2	Other Men's Shoes (Edgar Lewis).....5....		1/18/20
Feb. 2	Respectable by Proxy (Sylvia Breamer, Robt. Gordon) .....6....		2/1/20
Feb. 29	Smoldering Embers (Frank Keenan) .....5....		2/15/20
Mar. 7	In Walked Mary (June Caprice) .....5....		2/29/20
Mar. 14	Tarnished Reputations (Dolores Cassinelli) ..5....		3/7/20
Apr. 4	Lifting Shadows (Emmy Whelen) .....6....		———
Apr 11	The Blood Barrier (Slyvia Breamer, Robert Gordon) .....6....		———
American Film Co., Inc.			
	Eve in Exile (Charlotte Walker) .....7....		**12/14/19**
	The Valley of Tomorrow (Wm. Russell).....5....		1/18/20
	The Dangerous Talent (Margarita Fisher)		3/14/20
	The Honey Bee (Mme Sylvia)		———
	Slam Bang Jim (Wm. Russell) .....5....		———
	The Thirtieth Piece of Silver (Margarita Fisher) .....6....		———

RADIOSOUL FILM, INC.

	A Man There Was (Victor Seastrom) .....5....		2/29/20

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery .....7....		11/16/19
	Anne of Green Gables (Mary Miles Minter)....6....		**11/23/19**
	Erstwhile Susan (Constance Binney).....5....		**12/7/19**
	Mystery of the Yellow Room (Lorin Baker, Ethel Grey Terry, Geo. Cowl, Edmund Elton) .....6....		10/26/19
	The Fear Market (Alice Brady) .....5....		1/11/20
	Judy of Rogue's Harbor (Mary Miles Minter) 5....		2/8/20
	The Stolen Kiss (Constance Binney) .....5....		3/14/20
	Sinners (Alice Brady) .....5....		———

ROBERTSON-COLE

Specials			
	The Open Door.....6....		10/19/19
	The Broken Butterfly .....6....		10/26/19
	The Beloved Cheater .....5....		11/16/19
	The House of Intrigue .....7....		———

Release Date		Length Reels	Reviewed

SUPERIOR PICTURES

January Releases

	Haunting Shadows (H. B. Warner)	5	1/18/20
	The Third Generation (Brentwood)	5	1/25/20
	The Beggar Prince (Sessue Hayakawa)	5	2/1/20

February Releases

	The Luck of Geraldine Laird (Bessie Barriscale)	5	2/1/20
	Seeing It Through (Za Su Pitts)	5	2/15/20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	The Woman God Sent (Zena Keefe)	5	——
	Footlights and Shadows (Olive Thomas)	5	2/15/20
	The Imp (Elsie Janis)	5	——
	Sooner or Later (Owen Moore)	5	——
	His Wife's Money (Eugene O'Brien)	5	——
	Greater Than Fame (Elaine Hammerstein)	5	1/18/20
	The Broken Melody (Eugene O'Brien)	5	12/28/19
	The Woman Game (Elaine Hammerstein)	5	3/14/20
	Youthful Folly (Olive Thomas)	5	——
	His Word of Honor (Owen Moore)	5	——
	A Fool adn His Money (Eugene O'Brien)	5	——

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	——
	Just a Wife (Special Cast)	5	——

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	——
	Girl of the Sea (Williamson Sub. Prod.)	6	——
	The Amazing Woman (Ruth Clifford)	5	2/29/20
	The Blue Pearl (Edith Hallor)	5	——
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
	Dad's Girl (Jackie Saunders)	5	——
	The Gift Supreme	5	——
	The Only Way Trail (Edythe Sterling)	5	——
	Mothers of Men	5	3/7/20

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Dec. 1	**When the Clouds Roll By (Fairbanks)**		**1/4/20**

UNITED PICTURE THEATERS

	Tiger Girl (Lillian Gish)	5	——
	The Corsican Brothers (Dustin Farnum)	6	2/28/19
	The Hick (Charles Ray)	5	——
	The Vampire (Dorothy Dalton)	5	——
	Women Men Forget (Mollie King)	5	3/14/20
	The Iron Strain (Dustin Farnum)	5	——

UNIVERSAL FILM MFG. CO.

Jewel Features

	Paid in Advance (Dorothy Phillips)	6	11/16/19
	The Right to Happiness (Dorothy Phillips)	8	8/24/19
	Blind Husbands (Eric Stroheim)	7	10/19/19

Universal Features

	The Pointing Finger (Mary MacLaren)	5	12/7/19
	The Day She Paid (Francelia Billington)	5	12/14/19
	The Triflers (Edith Roberts)	5	6/11/20
	The Phantom Melody (Monroe Salisbury)	5	1/25/20
	Marked Men (Harry Carey)	5	12/21/19
	Rouge and Riches (Mary MacLaren)	5	1/4/20
	The Prince of Avenue A (James Corbett)	5	1/11/20
	The Peddler of Lies (Frank Mayo, Ora Carew)	5	1/25/20
	The Forged Bride (Mary MacLaren)	5	2/1/20

VITAGRAPH

	When a Man Loves (Earle Williams)	5	1/18/20
	The Sins of the Mothers (Anita Stewart)	5	——
	The Midnight Bride (Gladys Leslie)	5	2/1/20
	Human Collateral (Corinne Griffith)	5	——
	The Birth of a Soul (Harry Morey)	5	2/1/20
	The Juggernaut (Anita Stewart)	5	——
	Deadline at Eleven (Corinne Griffith)	5	3/14/20
	The Flaming Clue (Harry T. Morey)	5	——
	The More Excellent Way (Anita Stewart)	5	——

Release Date		Length Reels	Reviewed

Special Productions

	The Winchester Woman (Alice Joyce)	6	11/16/19
	The Climbers (Corinne Griffith)	6	11/9/19
	The Vengeance of Durand (Alice Joyce)	6	12/14/19
	Slaves of Pride (Alice Joyce)	6	1/18/20
	The Fortune Hunter (Earle Williams)	7	2/22/20
	The Sporting Duchess (Alice Joyce)	7	3/7/20
	Captain Swift (Earle Williams)	5	——

SHORT REEL RELEASES

Frohman Amusement Co.

January Releases

	Gemini Ambrose (Mack Swain)	1	——
	All Wrong Ambrose (Mack Swain)	1	——
	The Heart of Texas (Texas Guinam)	2	——
	Spirit of Cabin Mine (Texas Guinan)	2	——

C. L. Chester

January Releases

	No Coma in Acoma	1	——
	The People in White	1	——
	The Simple Life	1	——
	Mr. Outing Gets a Pipe Dream	1	——

FAMOUS PLAYERS

January Releases

	A Lady's Tailor (Sennett)	2	——
	After the Circus (Briggs)	1	——
	Push Car Trails in Formosa (Burton Holmes)	1	——

February Releases

COMEDIES

	Ten Dollars or Ten Days (Mack Sennett)	**1**
	Hoodooed (De Havens)	**1**

BURTON HOLMES TRAVEL SERIES

	Belgium Smiles Again	**1**
	Filming Ferocious Foremosans	**1**
	Parisian Faces and Figures	**1**
	Oriental College Boys and Co-eds	**1**
	The Yankee Watch on the Rhine	**1**

PARAMOUNT MAGAZINE

	Famous Women in Worlds Work	**1**
	Museum Mysteries	**1**
	The Lure of Fashion	**1**
	On the Job With Grandpa	**1**
	Growth of the North American Continent	**1**

March Releases

COMEDIES

	Teasing the Soil (Mr. and Mrs. Carter De Haven)	2
	Cleaning Up (Al St. John)	2

BURTON HOLMES TRAVEL SERIES

	Bustling Brussels	1
	Kingdom of the Yellow Rose	1
	Strassburg Redeemed	1
	The Boys' Big Club	1

PARAMOUNT MAGAZINE

	Numbers 3877, 3878, 3879, 3880	each 1

CHRISTIE COMEDIES

January Releases

	Monkey Shines	1
	Ducks	1
	It Takes a Crook	1
	Oh Doctor, Doctor	1
	Save Me, Sadie (Special)	2

February Releases

	Pants and Petticoats (Special)	2
	License Applied For	1
	Should a Husband Tell	1

March Releases

	Her Bridal Night-Mare (Special)	2

UNIVERSAL

January Releases

SERIALS

	Great Radium Mystery 13 to 16	each 2
	Lion Man, 2 to 5	each 2

COMEDIES

	Sweet Patootie (Lyons-Moran)	1
	Adam and Eve a la Mode	2
	Some Shimmiers (Lyons-Moran)	1
	A Baby Doll Bandit	2
	Naughty Lions and Wild Men	2
	The Sweet Dry and Dry (Lyons-Moran)	2
	All for the Dough Bag	2

Release Date		Length Reels	Reviewed
WESTERNS			
	The Jay Bird (Hoot Gibson)		2
	West Is Best (Hoot Gibson)		2
February Releases			
SERIALS			
	Great Radium Mystery, 17 and 18 (Finish)	each	2
	The Lion Man, 6, 7, 8, 9	each	2
	Elmo, the Fearless, 1, 2, [illegible]	each	2
COMEDIES			
	Ain't Nature Wonderful (Lyons-Moran)		1
	Over the Ocean Wave		2
	Non-Skid Love (Lyons-Moran)		1
	Good Little Brownie		2
	Old Clothes for New (Lyons-Moran)		1
	The Bull Thrower		2
	New Screen Magazine, Nos. 51, 52, 53, 54	each	1
WESTERNS			
	The Prospector's Vengeance		2
	Kaintuck's Ward		2
	A Sagebrush Gentleman		2

CAPITAL

January Releases			
	A Man's Creed (Neal Hart)		2
	The Wilderness Man (Neal Hart)		2
	My Girl Suzzanne		2
	Bandit's Gold (Al Jennings)		2
	An Outlaw's Alibi (Al Jennings)		2
February Releases			
	Boss of the Flying H (Neal Hart)		2
	The Run Aways (Neal Hart)		2
	When Outlaws Meet (Al Jennings)		2
	Bandit's Heart (Al Jennings)		2
	Screen Follies, 1 and 2	each	1
	Oh Louise (Adolph Phillip)		2

PATHE

January Releases			
	Reviews 32 to 35		1
COMEDIES			
	From Hand to Mouth (Harold Lloyd) (released late in Dec.)		2
	Why Go Home (Snub Pollard)		1
	Slippery Slickers (Snub Pollard)		1
	The Dippy Dentist (Snub Pollard)		1
SERIALS			
	Black Secret, [illegible] to 12 (Pearl White)	each	2
	The Adventures of Ruth (Ruth Roland)	each	2
	Topics of the Day, 36 to 39	each	1
February Releases			
SERIALS			
	Adventures of Ruth (Ruth Roland) 6, 7, 8, [illegible]	each	2
	The Black Secret (Pearl White and Walter McGrail) 13, 14, 15, 16	each	2
	Topics of the Day, 40, 41, 42, 43	each	1
COMEDIES			
	All Lit Up (Snub Pollard)		1
	Getting His Goat (Snub Pollard)		1
	Waltz Me Around (Snub Pollard)		1
March Releases			
SERIALS			
	Daredevil Jack (Jack Dempsey) 4, 5, 6, 7	each	2
	Adventures of Ruth (Ruth Roland) 10, 11, 12, 13	each	2
COMEDIES			
	Haunted Spooks (Harold Lloyd)		2
	Find the Girl (Snub Pollard)		1
	Fresh Paint (Snub Pollard)		1
	(Two other Pollard Comedies)	each	1
	Review Numbers 40, 41, 42, 43	each	1
	Topics of the Day Numbers 44, 45, 46, 47	each	1

HALL ROOM BOY COMEDIES

January Releases			
	Wrong Again		2
	Neck and Neck		2
February Releases			
	Passing the Buck		2
	Can You Beat It		2
March Releases			
	Breaking Into Society		2
	Oh Baby		2

Release Date		Length Reels	Reviewed

VITAGRAPH

January Releases			
O. HENRY STORIES			
	The Church With an Overshot Wheel		[illegible]
	While the Auto Waits		[illegible]
BIG V COMEDIES			
	Throbs and Thrills		[illegible]
	Dames and Dentists		[illegible]
SERIALS			
	The Invisible Hand (Antonio Moreno), 3 to 6	each	[illegible]
February Releases			
O. HENRY STORIES			
	Telamachus Friend		2
	The Dream		2
BIG V COMEDIES			
	Pipe Dreams and Prizes (Harry Mann)		[illegible]
	Knights and Knighties (Montgomery and Rock)		2
SERIAL			
	The Invisible Hand (Antonio Moreno) 7, 8, 9, 10	each	[illegible]

GOLDWYN

January Releases			
	Bray Pictographs, 419, 420, 421, 422	each	1
March Releases			
	Three Issues	each	1

FORD EDUCATIONAL WEEKLY

January Releases			
	Eventide		1
	Bubbles		1
	Just Kids		1
	Taken With a Grain of Salt		1
March Releases			
	Broken Silence		1
	With Every Meal		1
	Alligator Hunt		1

CAPITOL COMEDIES

	The Sure Cure (Mr. and Mrs. Carter DeHaven)		[illegible]
	Two Dollars Please		[illegible]
February Releases			
	Excess Baggage (Mr. and Mrs. Carter De Haven)		[illegible]
	One Dollar Down (Neal Burns)		[illegible]
March Releases			
	Forget Me Not (Mr. and Mrs. Carter De Haven)		2
	Matrimaniacs (Neal Burns)		2

FOX

January Releases			
MUTT AND JEFF ANIMATED CARTOONS			
	He Ain't Done Right by Our Nell		[illegible]
	On Strike		1
	Shaking the Shimmy		1
	The Rum Runners		1
March Releases			
	The Mint Spy		1
	The Chemist		1
	Putting on the Dog		
SUNSHINE COMEDIES			
	Chicken a la Cabaret		[illegible]
	Hungry Lions and Tender Hearts		[illegible]
February Releases			
SUNSHINE COMEDIES			
	Sheriff Nell's Comeback		[illegible]
	Her Naughty Wind		[illegible]
	Her Private Husband		[illegible]
March Releases			
	The Heart Snatcher		2
	The Lightweight Lover		2
MUTT AND JEFF ANIMATED CARTOONS			
	The Plumbers		1
	"I'm Ringing Your Party"		1
	Fishing		1
	Dead-Eye Jeff		1
	The Sour Violin		1

REPUBLIC PICTURES

February Releases			
	L. J. Selznick Enterprises		
	Wm. J. Flynn Series (Herbert Rawlinson)		2
	Judge Browne Series		[illegible]
	Twelve Chaplin Reissues		2
KINOGRAMS			
	Every Tuesday and Saturday		

FILM SPECIALS

JOLLY COMEDIES			
	The Close Shave (Ben Turpin)		[illegible]
	Hubby's Mistake (Gertrude Selby)		1
	Pardon Me (Gertrude Selby)		[illegible]
	Girls Will Be Girls (Leo White)		1

VICTOR KREMER FILM FEATURES

	A Burlesque on Carmen (Charles Chaplin)		[illegible]
	The Champion (Charles Chaplin)		2
	Work (Charles Chaplin)		[illegible]
	By the Sea (Charles Chaplin)		[illegible]

Star Played Up Too Prominently—Story Sadly Neglected

Shirley Mason in
"MOLLY AND I"
Fox

DIRECTOR ..... Howard Mitchell
AUTHOR ..... Frank R. Adams
SCENARIO BY ..... Isabel Johnston
CAMERAMAN ..... George Schneiderman
AS A WHOLE..... Very slight material catering too strongly to star.
STORY..... Obvious plot relying altogether on star's comedy and personality.
DIRECTION ..... Average
PHOTOGRAPHY ..... Same
LIGHTINGS ..... No unusual stuff
CAMERA WORK ..... Just straight shots
STAR..... Is very winsome and appealing but needs more story support than is furnished here.
SUPPORT ..... Good
EXTERIORS ..... Few used
INTERIORS ..... Suitable
DETAIL ..... All right
CHARACTER OF STORY..... Girl marries blind man and after his sight is restored starts romance with him.
LENGTH OF PRODUCTION.... About 5,000 feet

"Molly and I" centers all its attention on the star, Shirley Mason, and regards the story only enough to get the premise of the plot established at the start. For the rest of the time those concerned in the production have contented themselves with introducing sequences of the star in winsome and comedy moods, sequences plentifully supplied with closeups of Miss Mason, but which carry little if any story interest.

That is the whole trouble with "Molly and I." They have made it a vehicle for Miss Mason of the most obvious sort by neglecting to give the story at least as much care and development as they gave the star. Vehicles that bring out a player's personality and mannerisms are perfectly proper providing these attributes of the players are not permitted to dominate over and above all else. If this happens the interest is materially lessened.

Miss Mason plays the role of Molly, a romantic girl who is in love with an author, Philip Smith, whose eyes have failed him altogether. Despondent, he is about to take his life when she suggests that he marry her so that she will receive her inheritance of ten thousand dollars. Believing her an old maid, he agrees. In Italy he is cured of his affliction on part of the money and then returns to his home. Here Molly comes to him posing as an Alsatian orphan.

They work in a share of good comedy portraying the manner in which Molly practically thrusts herself on the helpless author as his servant but subsequently they play far too much to the star. In the end they work in the "other woman" who, jealous of Molly, sends her away and later, repenting, goes to bring her back. Of course Philip finds out who she really is an there is a nice happy ending.

Miss Mason receives her support from three good players, Albert Roscoe, Harry Dunkinson and Lilie Leslie.

Popularity of Star May Put This Over in Average Style

Box Office Analysis for the Exhibitor

Doubtless "Her Elephant Man" established Shirley Mason very favorably with picture fans and the chances are that "Molly and I" will get over without causing much disturbance because of the charming personality of the star. The picture isn't bad, they merely misjudged it and if another good one comes along next time everything will be all right again.

"Molly and I" has several comedy sequences in it which are pleasing and which stand out as really entertaining despite the shortcomings that naturally go with a picture when its story is altogether subordinated to the star. These comedy sequences can be brought out attractively in advertising with such catch lines as "The humorous tale of a young girl's romance with her husband who didn't know who she was," "Though he had placed a wedding ring on her finger he didn't know his wife when next he met her! Why? That's a riddle answered in 'Molly and I,' a charming comedy-drama."

Feature Miss Mason well and recall her performance in "Her Elephant Man." Albert Roscoe is also well known as a leading man and mention of his presence leading the supporting cast would count.

A PRESCRIPTION

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SCENICS
NOVELTIES
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STATE RIGHT BUYER
EFFICIENTLY
EVERY DAY
OF THE YEAR
AND AT COMPARATIVELY
SMALL COST

We Recommend—At Brief Intervals

WID'S DAILY

"A TEST WILL TELL"

Some Short Reels

"Haunted Spooks" Rolin—Pathe

Harold Lloyd's latest two reeler "Haunted Spooks" attains the supreme heights of short length eccentric comedy. Few have been made that contained more real laugh-provoking gags and business than this. Moreover Lloyd and his company hinge their stunts together with a coherent plot. The one in "Haunted Spooks" provokes real interest. The picture is splendidly directed and put together. There is not an inch of wasted film. Every scene counts as a laugh or leads up to one. The gags they've doped out for it are startling, original and sidesplitting. The ones in which Lloyd tries to commit suicide all finish with big laughs. He tries jumping from a bridge and lands in a few inches of water and then jumping from a higher bridge and lands in a boat. Lloyd himself gets the laughs and the climax of the gag brings an outburst and a big surprise. That seems to be the formulae followed. The biggest laugh in the offering comes when Lloyd and his bride attempt to pass an automobile in their flivver. Each time they try an arm is projected out the side. Finally Lloyd puts on speed and dashes past, looks around and discovers that the machine contains two gentleman of Jewish persuasian talking. Hence the gestures with the arms. Get ready to see this imitated a dozen times in the next few weeks. The spook stuff is also very funny and exceedingly well cut, the action keeps up with its laughs and surprises until the very finish. Lloyd is a big league comedian, his company is big league and whoever dopes out the gags and does the directing and cutting is big league.

"His Nose in the Book," Universal

Breezy Eason, Jr., a youngster who plays an important role in this two reel western, gives an exceptionally clever performance and injects the spirit of youth into the offering. Hoot Gibson, the leading man offers his usual exhibition, and is supported by a cast that includes Mildred Moore, George Field and others. Reeves Eason directed and kept the story, from the pen of Henry Murray, in mind at all times. As a matter of fact, the theme does not vary from those employed in the old single reel westerns time and time again, about half of it being comedy that simply fills out the additional footage. Alfred Lathem cranked the camera and his end of the work has been held up in good style. Unfortunately, there is little that is out of the ordinary in the production.

"A Champion Loser," Universal

This has several funny bits that will get the desired results, but much of it is old stuff. The material linked about the exhibition of the pugilist who visits the rural town and some of the animal bits help it along considerably.

"Fresh Paint," Pathe

But for two or three fair-sized laughs, this Snub Pollard single reeler fails to give cause for any hilarity. As in most of the Pollard comedies, a story is absent, and the various slap-stick bits do not always register. The scene in which Snub accelerates the motion of an old messenger man with the aid of a pin is laughable, and some of the stuff connected with the bevy of maids who pose for the artist is spicy. After the first half of the production, however, it evolves into chase and riotous material which has little value. In some of the bits, the principal comedian is convincing, but the vehicle does not measure up to the mark.

"A Pilgrimage," Ford-Goldwyn

Plymouth, Newport and Portsmouth have been visited by the Ford camera man to secure the scenes for a reel that posseses much that is of historical interest. The various land marks and universally famous spots in these towns have all been photographed splendidly and the offering is one that holds attention. A rather unusual Ford production and a decidedly pleasant departure from the run of industrial subjects.

"The Honest Jockey," Fox

A powerful liquid, injected with a hypodermic syringe is employed by Mutt and Jeff to win a horse race in an animated cartoon that is better than most of these reels turned out recently. Not so long ago, there was a horse race cartoon in which Jeff attached skates to the legs of the horse and pushed him home. This time he uses the inspiring juice, and when it fails to give lasting impetus to the animal, uses it on himself and pushes it home to win by a great margin. There is much funny material in the offering which holds attention from beginning to end.

"Touraine, France," Mentor

Few of your patrons have probably heard of Tonraine, except as associated with a certain brand of confections, but there happens to be just such a section in France where numerous artistic chateaux and artistic pieces of ancient architectural work are to be seen. This Mentor reel shows many of them, colored nicely and including some appealing water stuff. One portion in which several cows appear is deserving of special praise as far as the tints are concerned. Sicilian scenes of interest are included in the finishing footage and the offering as a whole, is one that is entitled to consideration when you need a scenic.

Do You Put a Value on Your Time?

Then should you waste it in personally being annoyed or burdened with your Developing and Printing?

Isn't it a wasteful plan for a busy Producer to be compelled to spend time at the Laboratory in order to get results when the chief function of a well organized Laboratory is to lift this burden from the Producer.

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REPUBLIC LABORATORIES, Inc.

729 Seventh Avenue **New York City**

Phone, Bryant 7190

Short Reels

"The Pawnbrokers," Fox

This Mutt and Jeff fails to reach the desired standard. Really humorous material is not very much in evidence, nor is there any sort of plot. As the title indicates, the contrasting duo operate a pawn shop. One of their customers leaves a bottle of liquor with them. When a colored jazz trio arrives, the shimmy becomes very popular even with a pair of the coppers who enter on discovering there must be some fire-water within. It ends rather abruptly with Jeff in a Hawaiian grass girdle skipping about on the person of one of the officers.

"Horizon Hunters," Educational

Pursuing a horizon is a rather fantastic occupation, and one that lends itself toward the production of scenic reels. In one of the Robert Bruce scenics of the series he turned out prior to his present set for Educational, accompanied by his cameraman, another companion and two dogs, he has worked his way through forests, over hills and rivers, with the line where the earth and sky appear to meet ever distant. There are some impressive dark cloud effects at the beginning, and some very good mountain stuff follows. The photography deserves special mention, the reel ranking much above the average scenic.

"A Lion's Alliance," Universal

During the first reel of this animal comedy, with all of the characters chasing one another about, tumbling, falling and going through a varied assortment of slap-stick stunts, genuine laughs are not over-abundant. When the second spool starts, however, the giggles begin to come thick and fast and continue right up to the finish. It is the hokum and some clever animal stuff that get the production over. Most of it is blackface comedy material, in which two colored performers, one tall and the other a mere youngster do creditable work. The section in which they attempt to avoid the lions, one in a refrigerator and then on a transom, and the other in a different sort of a contraption, will meet with laughter. Hokum of the sort offered herein has not yet lost its mirth-provoking powers, and in spite of the fact that much of this does not rise above the mediocre, a worth while latter portion will make it pay.

"Matrimoniacs," National-Goldwyn

A scarcity of novel and really humorous situations, and the lack of a clever story militates against the success of a two reeler in which Neil Burns plays the stellar role. Mark Goldaine who directed kept the story going at a fair rate of speed and Walter Bell manipulated the camera in satisfactory style. The weakness of the material at hand, however, is a distinct drawback. It concerns a youthful lawyer, just married, and his efforts to strengthen his finances by undertaking a divorce case. His efforts to plant evidence, result in a mix-up between a pair of crooks, male and female, the couple he would separate, his wife, and himself.

"Money Talks," Fox

Mack Swain and Jack Cooper who play the principal roles in another Sunshine Comedy are a contrasting pair who work well together. There are several very funny bits in which two figure, all of the slapstick variety of course. Although the offering drags in several places, it has been screened well and includes one very unusual portion,—that in which an automobile travelling at a high rate of speed throws over a line of telegraph poles. Some of the chase stuff included and several other bits are not of any particular value and some of the material lacks cleverness, but the laughs have been distributed so as to keep this going smoothly.

"The Evil Eye," Ascher Enterprises—Hallmark

His hair parted in the center and all togged out in evening clothes most of the time, Benny Leonard has for the time being deserted the prize ring and decided to confine his pugilistic efforts to the screen. In "The Evil Eye," the irrepressible Benny is a bank messenger, high in the esteem of his employer and probably the affections of the latter's daughter. And while Leonard's name will probably prove a magnet at the box office, particularly in New York, and still more particularly in his native Harlem, those who come to see him May in some cases be disappointed.

Roy McCardell's story is one that play's upon the fans imagination. A strong element of mystery and suspense has been injected, and will undoubtedly have the desired effect upon the average serial patron who wants to see the chief evil-door endowed with powers bordering upon the supernatural. The Evil Eye, a one-eyed, monstrous individual directs the crimes in the production, and the spectacle of his glaring optic and clutching fingers, together with all of the rest of the mystic bunk in it will cause more than one nightmare, but then, they want to be thrilled, and this does it.

Screenics, No. 4, Chester

Previous to this, all of the Chester screenics have consisted of two parts, one devoted to scenic material or some novelty and the other to humerous comment. The fourth issue is a deviation, the closing portion consisting of water stuff instead of wit. All of the details connected with a duck hunt are seen in the first half, which has been photographed with unusual clearness. The footage in which the breakers dash up against the rocks also holds the eye. Although it is not unusual, most of it has been screened so well, and the beauty of the various bits is such, that seeing it is a delight. Katherine Hilliker's titles are interesting as usual.

"The Merry Little Put-Put," Educational

Motor-boating in northern waters, Robert Bruce has secured a number of very interesting shots, which comprise a scenic reel of merit. At first, the little vessel glides through swifter streams, among forests and beside hills. There is a good-sized amount of action in the piece, the spectacle of the two men in the boat trying to ascend water falls and being floated here and there by the water furnishing quite a fascinating spectacle. One shot has an unusual cloud effect, and there is an ice floe, with subsequent stuff connected with it, that is of value. A satisfactory average is maintained throughout.

"With Every Meal," Ford-Goldwyn

Spoons, knives, forks, dishes and similar objects are seen in the various stages of making in a Ford industrial reel that shows little that has not been seen in some of the previous films turned out by that organization. As usual, the lightings are not very effective, due to the lack of satisfactory appliances in the factory where the scenes were shot. About the same standard maintained in the preceding Ford industrials.

"Some Speed to Suruga," Chester

Japan has provided the material for another highly commendable Chester scenic. Tossed about on one of the rivers in the Land of the Rising Sun, in a flat and flexible bottomed boat, they have shot the surrounding territory, including scenes of the river, the neighboring hills and vegetation, as well as some of the curious villagers. There is scarcely a moment that is dull, all of it being first rate and another feather in Chester's cap.

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A Producer!

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I Will Invest

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D. W. GRIFFITH'S
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D. W. GRIFFITH'S
"The Girl Who Stayed at Home"

PARAMOUNT'S
"Nugget Nell," with Dorothy Gish

KING VIDOR'S
"Better Times"

UNIVERSAL'S
"Bonnie Bonnie Lassie"

SELZNICK'S
"Upstairs and Down" with Olive Thomas

MARSHALL NEILAN'S
"Don't Ever Marry" (*Coming*)

M. TOURNEUR'S
"The County Fair"

AND OTHER SUCCESSFUL PRODUCTIONS

I have declined stardom offered by the leading producing organizations. I have not been tempted by flattering offers and guarantees of flat salaries.

I want to join forces and work with a real producer. I have ideas and the best stories to bring out my capabilities.

My money goes along with my confidence, experience, enthusiasm and ability.

They all say I am "there." Now I'm going to prove it in a bigger way than ever.

David Butler

Care of *Wid's Daily*

Motion Picture News

VOL. XXI MARCH 13, 1920 No. XII

The Theme and Its Treatment

IT is a pleasure—as well as a policy—to record, on this page, the occasional picture which seems to us to mark a distinct and broad advance in production.

Such a picture is " Dangerous Days," the first Mary Roberts Rinehart contribution to the Eminent Authors Series.

" Dangerous Days," the novel, is said to have been Mrs. Rinehart's best selling book; so the picture goes forth with this considerable advance advertising.

But this, to our mind, is not so important, not nearly so important, as the fact that the story was written with the picture clearly in mind, or else by a mind which naturally expresses itself in picture values.

So we have here, to begin with, a theme successfully created for the screen.

That is a big point. Such stories, no matter who write them, will mark the good picture of the future.

And the theme is a thoughtful one—not merely a story created to get picture effects. The author looked into and under our social, spiritual and economic life at the moment of this country's entrance into the war, and tells what she saw. The story makes you think; it aims at something.

The second big point is harmony in production. This, clearly, is a high type of an organization made picture—one in which several trained minds have successfully worked to a common end.

To express these results separately, we have:

* * *

FIRST, perfect continuity. We understand this to be a collaboration of Mrs. Rinehart and Charles Kenyon, supervised by J. G. Hawks. The task was not a simple one. We have the separate romances of the steel maker with a wife and the other woman he loves; the son, with his youthful problems of love and duty; the German born foreman of the works, and his daughter who loves the steel maker's son. There were grave dangers here of jerkiness and confusion; yet the story moves clearly, swiftly and logically along.

The subtitles. They are exceptionally brief, apt and strong: " wallops," every one. We are told that Mrs. Rinehart wrote them. Why not?

The acting by an all-star cast is so sincere, the settings throughout are so realistic that you forget you are viewing a picture.

Realism is the keynote clear through. There is lavishness only where it is truly expressive of the millionaire's home and entertainments. Dominant, always in the picture, is its locale, the smoky, thunderous steel city.

All of which mean that Reginald Barker has done an exceptional piece of direction. And direction here, as always in pictures, is of the utmost importance. Yet, we are sure, Mr. Barker will be the first to say that he could not have got these results without such a theme, and such preparation of a theme, for the screen.

* * *

WE are glad to cite this picture as a well-rounded example of the new kind of picture, the kind the screen calls for now, the genuine example of fewer and better pictures.

W have seen pictures as well and carefully made, but they may have lacked a theme suitable for picture presentation. And we have seen good themes carelessly produced, though there is much less excuse these days for poor production than for unsuitable themes.

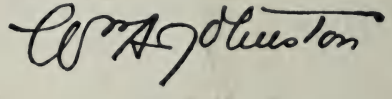
It is the harmonious whole that counts: and such pictures will come only from a harmonious organization highly trained in picture creation and expression. This may be a very large organization; or it may consist of a very few people.

The theme is of the utmost importance. Without a theme stars and directors are of little avail.

The theme must be a picture theme—a story capable of expression, not in word values, but in picture values. This is the paramount point. Without this quality authors' names and books' names are inconsequential.

Then comes the adaptation to the screen. We are glad to note that an author like Mrs. Rinehart thinks well enough of pictures not merely to create for them, but to adapt her creation and write her own subtitles.

And we predict that many more authors will soon be similarly engaged.



GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN, President

The BRADSTREET of FILMDOM

VOL. XI. No. 87

..E TITLE

wisely-booked theatre,
are that one when the

)Y

) cashes in if you're slow
box office with an ALICE
sign *to-morrow* for the
Head those crowds for
tie to record audiences—
cenario by Eve Unsell,

ORATION

NEW YORK CITY

The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XI. No. 87 Sunday, March 28, 1920 Price 25c.

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News of the Week in Headlines

Monday

Cathrine Curtis Film Corp. expands.

Ethel Clayton to form own producing company for independent distribution.

James Oliver Curwood plans legal action against producers who "pad" old films.

Tuesday

Universal planning expansion of publicity force.

Woman's City Club adopts resolution in opposition to legal censorship.

Wednesday

Robertson-Cole to release 40 for 1920-21 instead of 60.

J. A. Quinn forms Motion Picture and Theatrical League for Better Pictures.

Georges Carpentier, French pugilist, arrives to start production for Robertson-Cole.

Thursday

National Picture Theater directors due here in April for convention.

Hy-Art Pictures Co. signs Lillian Walker and Ruby de Remer.

Important meeting of Goldwyn sales managers.

Friday

Crusader Films Corp. plan series of historical pictures.

Skouras Bros. of St. Louis secure First National franchise for Missouri.

Producer-exchangemen combine expected in Chicago.

Haworth claims Hayakawa's services for four years. Latter says he is through.

Federal Trade Commission resumes Saenger Co. investigation at New Orleans.

Saturday

Independent Producers plan own organization at Chicago convention.

Purity Pictures Corp. organizing for production of religious pictures exclusively.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

TOM TERRISS

who has just started the first

Tom Terriss Production

"The Girl from the Sky"

by Gouverneur Morris

To be followed by

"The Great Divide"

Vitagraph Release

Really a Beautiful Pictured Poem But Weak in Actual Story Material

D. W. Griffith's
"THE IDOL DANCER"
Griffith Prod.—First National

DIRECTOR .....D. W. Griffith
AUTHOR .....Gordon Ray Young
SCENARIO BY.....Not credited
CAMERAMAN .....G. W. Bitzer
AS A WHOLE.....A picture poem, beautiful in settings and with complete appreciation of the artistic.
STORY.....Weak material without good foundation for the production that it has been accorded
DIRECTION.....Keeps right up with the previous originality but that former sustaining interest isn't there.
PHOTOGRAPHY .....Excellent
LIGHTINGS .....Quite wonderful
CAMERA WORK.....Splendid
PLAYERS.....Clarine Seymour and Richard Barthelmess share equal honors; Creighton Hale and others suitable.
INTERIORS .....Few used
EXTERIORS.....Delightful scenes of tropical land
DETAIL.....Satisfactorily taken care of
CHARACTER OF STORY....Through the influence of "The Idol Dancer," a non-believing beach-comber is converted.
LENGTH OF PRODUCTION.....7,033 feet

As far as the story interest is concerned, admirers of Griffith and the product of his past efforts, are going to be disappointed in "The Idol Dancer." The production is replete with the customary splendor of atmosphere and settings as those found in "Broken Blossoms" and "Hearts of the World" but that dominating keynote, whatever it may be, pathos, love or tragedy, isn't sufficiently compelling to hold attention throughout.

The material contained in the romance of "The Idol Dancer" is extremely slight and just when things are going along at a fairly interesting rate, an attack by the savages, which while it works up some suspense and excitement, is kept up so long that it seems a rude interruption of the romance between the little dancer and the beach-comber.

Clarine Seymour and Richard Barthelmess are the only members of the cast credited on the screen. Miss Seymour puts forth quite a little versatility as a Hula maid and Barthelmess is splendid in his part. There are a great many close-ups throughout and some of them are held a little too long, especially some of Mr. Barthelmess. The famous Griffith soft-focus close-up is seldom used. There is quite a wonderful contrast of seasons shown by switching from scenes of the tropical lands to mid-winter scenes of a New England village in the early sequences.

The little dancer begs her adopted father to allow the heathen beach-comber, Dan McGuire, to share the shelter of their little hut. Together they refuse the advice of the island's missionary, the Rev. Blythe. But one day Blythe's nephew arrives in the south lands where he hopes to recover his health. He takes a great interest in the strange little dancer, an interest which arouses the jealousy of the gin-sodden beach-comber.

A tribe of savages attack the home of the missionary to capture the dancer who is hiding there but through the efforts of the nephew, McGuire, who had left the island and the dancer in a fit of jealousy, returns in time to save the girl while the sick boy is killed by the savages. His heroism awakens the better things in the soul of Dan and he is made happy by the love of the little dancer.

In the cast are George MacQuarrie, Creighton Hale, Kate Bruce, Thomas Carr, Anders Randolph, Porter Strong, Herbert Sutch, Walter James, Adolphe Lestina, Florence Short, Ben Grauer and Walter Kolomoku.

That It Is a Griffith Production Will Be Enough

Box Office Analysis for the Exhibitor

You will have a picture beautiful to show them even if you can't talk a lot about the strength of the story. And even at that they will in all likelihood be satisfied. The beauties of the tropical land have been photographed to their best by Bitzer, and many of them are picture studies.

You can talk about the atmosphere of the production, that of the islands of the South Seas. You will find that stills showing Miss Seymour in her grass costume will attract considerable attention. There is a comedy character in the form of a native maid servant, Pansy, who can show them something in the way of the "shimmy."

Of course the name of the producer is your big bet. Next comes the name of Richard Barthelmess, the chink of "Broken Blossoms" and Clarine Seymour who made quite a pleasing impression in "Scarlet Days." Creighton Hale is a well known favorite and it might be well to include his name.

While making this production Griffith was lost at sea and the newspapers were full of the story.

Strong Melodrama Enriched by Unusual Production Values

E. K. Lincoln in
"THE INNER VOICE"
American Cinema

DIRECTOR .....R. William Neill
AUTHOR .....Elaine Sterne
SCENARIO BY.....Elaine Sterne
CAMERAMAN .....Ernest Haller
AS A WHOLE.....Very well told melodrama made unusually interesting through lavish and realistic production.
STORY.....Starts with a wallop and maintains fair degree of interest at all times.
DIRECTION.....Has handled varying sequences tastefully and stressed production values.
PHOTOGRAPHY .....Usually good
LIGHTINGS.....All effects tend to improve the action effectively.
CAMERA WORK.....Many good angles
STAR .....Gives telling performance
SUPPORT.....Good; Agnes Ayres registers distinctive heroine.
EXTERIORS.....Some unusually pretty mountain shots.
INTERIORS.....Varying and always appropriate
DETAIL.....Everything very satisfactory except three or four subtitles that poorly expresses thought.
CHARACTER OF STORY.....Adventures of miner who is swindled by guardian of girl he loves.
LENGTH OF PRODUCTION.....About 6,000 feet

"The Inner Voice" is a picture big enough to outshine the average product released these days and its bigness is due to Director Neill's clever handling of his production values which time and again enrich and enforce the story. The plot is melodramatic and full of stirring action and the manner in which it has been staged really creates its various punches and suspensive sequences. Neill was obviously allowed to spend a nice bit of money on the production.

The story has as its central character Mark Reid, who is guided at various crucial moments in his life by the voice of conscience. It is given to an old man called the Good Samaritan, to awaken this conscience each time, and this introduces a figure in a way symbolical. However the action for the most part is straight melodrama and in its great variety and many climaxes it always holds the attention.

Mark is swindled of mine profits by Morrison, uncle of Barbara whom he loves. Morrison, who wants the girl to marry Dawson his partner, lets Mark believe that Barbara was implicated in the swindle. He goes to the dogs and finally gets to knocking around in a low dance hall in San Francisco. Barbara visits it as a member of a slumming party and that night the Chinks start a tong war. Mark rescues her from the mob. This whole sequence is staged lavishly and realistically and creates a strong suspensive interest.

Later with new wealth Mark returns to the city under an assumed name to break Morrison in the market. But even so he is unhappy and it remains for Barbara to revive the human spark in him. She goes to him at the suggestion of the Good Samaritan and thus the happy ending is reached.

The picture opens with a very good fight between Mark and a claim-jumper who later becomes his faithful partner. Besides being realistically put on and stirring in the extreme this fight serves to plant Mark as a hero slightly out of the ordinary and they have well succeeded in keeping him away from the usual type until the very end. E. K. Lincoln acts the role very well and with good direction he gets here should make a big impression. Agnes Ayres, opposite, has a distinctive personality and makes the part very appealing while others are William Riley Hatch, Fuller Mellish, Walter Greene and Edward Keppler.

Ought to Be Good for an Extended Booking

Box Office Analysis for the Exhibitor

They've succeeded in producing an unusually good picture in this, one that in its varied and spectacular production values contains a universal element of appeal. You should have no trouble in making good go of it. Handled well from the exploitation end it ought to be good for a run of extra days over your usual time.

E. K. Lincoln hasn't had any great success with his recent pictures but his performance here is enough to bring him right back in good standing with those who remember him from the old days and it ought to win him a lot of new friends.

In your advertising dwell on the fact that the action here takes the players from the Sierra mountains, to San Francisco's Chinatown and to the big business offices of the city. This variety will appeal and if you picture the various phases of the action vividly, the crowds will surely come—and be thoroughly satisfied.

A Statement of Purpose & Policy by Associated Exhibitors Inc.

THE GENERAL PURPOSE

OVER a year ago a group of exhibitors, forward-looking men, realizing the well-nigh universal dissatisfaction with conditions in The Motion Picture industry, organized "Associated Exhibitors Inc.," an association for protection and profit, based on mutual confidence and simple justice for all.

A Partnership for Production and Profit

"CO-OPERATION" may be defined as the working together of two or more people for their mutual benefit. The ideal of Associated Exhibitors then is simply a closer co-operation between those concerned in both the production and exhibition of motion pictures.

Primarily its object is to accomplish a more equitable distribution of profits—by eliminating the superfluous middlemen whose actual contribution to production and exhibition is nothing.

BY dealing directly with producers, stars, directors and authors, making everyone a partner in production and marketing, the Association hopes to knit the industry into a more harmonious whole.

By offering to those concerned in production a just share of the actual income from a picture it hopes to stimulate the creation of better pictures.

An Ideal of Fairness

By establishing a basis of confidence and fair dealing, the Association expects to establish a new relationship between the forces of production and those of exhibition.

Its ideal is to keep faith with producers, stars, authors, exhibitors and audiences—*by giving more.*

WHAT IT MEANS TO
EXHIBITORS

THIS organization was conceived and is directed by exhibitors—it knows and is in sympathy with the exhibitor's problems and requirements. To him it offers a unique opportunity to secure the best pictures and the guidance of the most successful exhibitors.

An Association of Leaders

THE membership of the Association includes men who control over 200 of the largest and best theatres in the country—the counsel of these men will guide its policy.

Thus the Association's ideals are tempered with solid, practical knowledge; guided by tried business principles; founded on experience—the only basis for enduring success.

A Tremendous Influence

THAT its ideals will be attained is assured by the prominence of its members, the financial resources and influence wielded by such an association of interests—an influence that will increase with the growth of the Association.

Membership in the Association is open to all exhibitors, who are invited to share a full measure of the benefits and profits of the Association by securing sub-franchises.

The value of these sub-franchises is such that the number immediately available will be taken up in a short time. It is, therefore, advisable that exhibitors who are interested should act without delay.

Detailed information may be obtained by communicating with the home office of the corporation in the Capitol Theatre Building, New York.

WHAT IT MEANS TO STARS

IN the final analysis it is the star's popularity with the public that brings money into the box-office—the star's name which actually creates profits. But between the box-office and the star today stretches a long line of middlemen, each taking his toll.

DISSATISFACTION with this condition is evident from attempts which have been made by combinations of stars to deal directly with exhibitors.

The Practical Solution

HERE then is the opportunity which the star has wanted—a practical means of dealing directly with the leading exhibitors—an assurance of showing in the finest theatres, to audiences accustomed to the best entertainment—such showings as will supplement the art and enhance the reputation of the star—exploitation which will hold and increase the star's *own* standing.

The Most Advantageous Showing

THE object of the Associated Exhibitors is better productions as a whole, therefore, the star will be given every advantage in the way of adequate support and artistic staging throughout.

In addition, the star will participate in the actual profits of every release—will receive a just proportion of the value created by his or her ability and popularity.

The resources, standing and influence of this organization are so great that association with it will be attractive to stars of the first magnitude.

Artists are invited to communicate with the home office in the Capitol Theatre Building, New York, for more detailed information.

WHAT IT MEANS TO
PRODUCERS

IT is obvious that conditions obtaining at present in the motion picture industry afford only a limited incentive for producers to improve the quality of pictures, for the producer's reward is rarely based upon the true worth of his accomplishment.

The Evils of Guessing

SINCE it is impossible to predict in advance the degree of success or box-office value a picture will achieve, producers too often receive less than their just due—it is easy to see who gets the advantage in this guessing contest.

The foundation for better pictures rests with the producer—no one but he can improve the quality of his own product and he must be encouraged to do so by the certainty that his efforts will be adequately rewarded.

The Only Fair Basis

THE most equitable arrangement possible is that now offered to producers by the Associated Exhibitors—that is, an actual partnership in the profits. Unquestionably this is a more liberal and fair basis of dealing than has ever before been open to the producer—an assurance of reward commensurate with the true excellence and popularity of his picture.

A still further advantage to the producer results from the fact that his creations are assured of a showing in the finest theatres of the country, before discriminating audiences and under the very best conditions.

Producers who are interested in the benefits of this new Association are invited to communicate with the home office in the Capitol Theatre Building, New York.

PATHÉ DISTRIBUTORS

WHAT IT MEANS TO
DIRECTORS

THOUGH there are undoubtedly many directors in the country who have the ability and the knowledge to produce pictures of genuine merit the number who are actually doing so is small enough to be counted on the fingers of one hand.

The Director's Handicaps

ALL too often is this due to the restrictions under which the director is forced to work—restrictions imposed by various forces to whom the director is now subservient.

These restrictions have grown with the growth of the industry and the tendency toward centralization of control in a few hands.

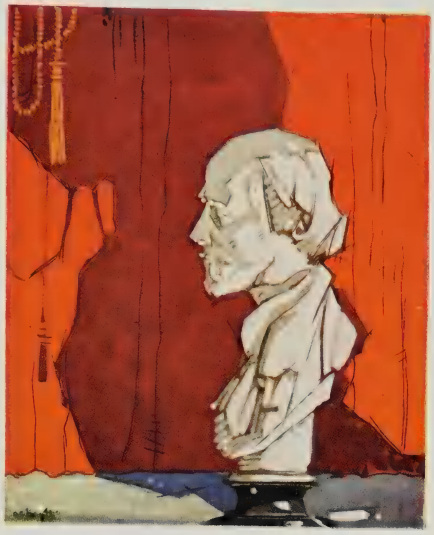
The truth of this is but emphasized by the outstanding success of a tiny handful of directors who have managed to divorce themselves from these handicaps.

A Free Hand for Directors

RECOGNIZING the fact that freedom of action is the first essential to the creation of better pictures, the Associated Exhibitors offer to directors of ability the opportunity of working under conditions which will afford full scope to their creative powers.

In addition to this freedom of creative opportunity directors are offered, for the first time, the opportunity to participate in the profits of their creations on the just basis of a share of the actual box-office receipts.

Directors who are interested in the opportunity to create better pictures as well as in their profits, are invited to communicate with the home office, Capitol Theatre Building, New York.



WHAT IT MEANS TO AUTHORS

THE foundation of the photoplay is the story—without it stars, producers, directors, are powerless. Without good stories it is obviously impossible to produce pictures of true dramatic value and artistic merit. On the author rests the structure of the motion picture industry.

Associated Exhibitors INC.

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Edward Bowes · 1st Vice-President
James Q. Clemmer, 2nd Vice-President
Saul Harris · 3rd Vice-President
H. H. Wellenbrink · Secretary
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Plenty of Automobile Atmosphere Mixed With Some Comedy and Thrills

Wallace Reid in
"EXCUSE MY DUST"
Paramount—Artcraft

DIRECTOR ..... Sam Wood
AUTHOR ..... Byron Morgan
SCENARIO BY ..... Will M. Ritchey
CAMERAMAN ..... Alfred Gilks
AS A WHOLE..... Good comedy with thrillers but there is just a bit too much automobile stuff in it.
STORY..... Very slim idea but humorous moments and thrills put it over in pretty good style.
DIRECTION..... Particularly good an automobile machine shop and racing atmosphere; plot is given second place.
PHOTOGRAPHY ..... Very good
LIGHTINGS..... Good night effects
CAMERA WORK..... Race stuff well handled; some shots from airplane.
STAR..... Is good looking and breezy in actions; gets away with role in satisfactory style.
SUPPORT..... Theodore Roberts registers in comedy-character role.
EXTERIORS ..... Fine racing stuff
INTERIORS ..... Adequate
DETAIL..... Little too much "automobile" advertising, giving names.
CHARACTER OF STORY..... Hero tricks villains and brings prize in long distance speed race to his firm.
LENGTH OF PRODUCTION..... About 4,330 feet

"Excuse My Dust" is another automobile comedy with Wallace Reid as the star that lays a little too much stress on the automobiles and not quite enough on the story. An "automobile" atmosphere fairly permeates the five reels of film and while this is very good and proper there seems to be just a little too much of it for the good of the story. The comedy has rather a tough time of it with the gasoline and the chug of the engines.

However they get over some good comedy and build to an automobile race climax that uncovers several sensational thrills. The race is from Los Angeles to San Francisco and what with the machinations of the villain group they work up a good degree of suspense. During the race two of the cars crash together when one attempts to pass the other. The thrill is well handled even though some of the dust from the title obscures the actual collision if indeed they really staged it. But the best stunt is the risky trip of one car across a railroad trestle. The driver steers it back into the road again just in time to escape getting smashed to bits by an oncoming engine. This one delivers the genuine sensation.

Wallace Reid appears as "Toodles" Walden, manager of his father-in-law's automobile plant. Previously he had won the Los Angeles-San Francisco race and his bride at once and the same time. Now his wife forbids his speeding and in this she is backed up by her father, old J. D. Ward, a comedy-character part excellently played by Theodore Roberts. J. D. forbids all his employees speeding and sells the racing cars of the company.

Then the rival company gets on the job, buys J. D.'s speed cars and then arranges things so he can't help entering the race. They fix up J. D.'s engines in new bodies and place a reckless driver at the wheel of the prospective winner with instructions to do all in his power, sportsmanlike or unsportsmanlike to win the race. In the meantime "Toodles" has found out most of the enemy's plans and decides to drive in the race himself. Old J. D. takes another car and they start. The race is worked up very well and builds on to a finale with a good comedy touch.

The star is his usual good looking self, breezy in his actions and gets away with his role nicely. Roberts gives splendid comedy assistance. Tully Marshall, Ann Little, Guy Oliver, Otto Brower, James Gordon, Walter Long, Jack Herbert and Fred Huntley complete the cast.

Reception Accorded the Others of This Series Is Your Guide Here

Box Office Analysis for the Exhibitor

If you have played the previous Wallace Reid automobile comedies released by Paramount-Artcraft you ought to have a very good line on how the present subject will go for it is similar to them in practically all respects, though "Double Speed" was better on account of its story.

However, in the case of this one you have Byron Morgan's Saturday Evening Post story to advertise in addition to the appearance of the star and if the other pictures have gone over well they have furnished the best sort of advance advertising campaign for you on this one.

Play up the automobile race and its thrills and make a special bid to automobile enthusiasts in your advertising and lobby display. Exhibitors of "The Roaring Road" found it paying to tie up with some automobile house in the advertising of the picture. The plan could easily be worked here if desired.

PIONEER FILM CORPORATION
offers
MR. SHELDON LEWIS
IN
DR. JEKYLL & MR. HYDE
A BRILLIANT AMERICAN VERSION OF ROBERT LOUIS STEVENSON'S GREAT MORALITY MASTERPIECE
PIONEER FILM CORPORATION
130 W. 46TH ST., NEW YORK.
PIONEER ATTRACTIONS

Generally Satisfying Melodrama That Might

"A CHILD FOR SALE"
Graphic—State Rights

DIRECTOR .....Ivan Abramson
AUTHOR .....Ivan Abramson
SCENARIO BY.....Ivan Abramson
CAMERAMAN .....Louis H. Dunmyre
AS A WHOLE.....Generally entertaining production with many dramatic moments, though original theme is not adhered to throughout
STORY.....Opens with startling and unsual premise but swings into plain melodrama soon afterwards.
DIRECTION.....Generally good, handles dramatic scenes with appreciation and builds strong interest.
PHOTOGRAPHY .....Good
LIGHTINGS .....Average
CAMERA WORK.....Generally commendable
LEADING PLAYERS.....Creighton Hale gives splendid performance; others do very good work.
SUPPORT.....Julia Swayne Gordon plays far too much to camera.
EXTERIORS .....Plain city shots
INTERIORS ..... Suitable
DETAIL.....Taking youngster out and buying him clothes on New Year's Day doesn't convince
CHARACTER OF STORY.....Victim of profiteering landlord discovered to be son of his wife
LENGTH OF PRODUCTION.....About 6,400 feet

"A Child for Sale" is a generally very entertaining melodrama, one which on its merits and its sensational interest will very likely draw big and please its particular audiences. The opening scenes of the picture are unusually promising. They introduce Charles Stoddard, a struggling artist, the harassed victim of a profiteering landlord. Unwilling to see his little children starve he offers his young daughter for sale and succeeds in placing her with a rich woman. Afterwar act and, daughter

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Title Surely Will Attract and the

Box Office Analysis for the Ex

There isn't any doubt but what "A Child for Sale" will attract the crowds. A more sensationally alluring title would be difficult to find. And with the additional exploitation that the wise showman will give it the picture ought to prove a big drawing card. And the probability is that the crowds will be generally pretty well satisfied with the entertainment offered. As melodrama the contents strike a fair standard and what with the careful presentation and the generally unsual acti drops.

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PHOTOPLAY

RPORATION

Studios
HOLLYWOOD
California

d Carleton Productions

In Preparation

'Mountain Madness"

From the Book by

Anna Alice Chapin

Directed by

B. Carleton

Distributed By

istributing Corporation

BRITON N. BUSCH
President

Wild-Eyed Melodrama About Stereoty

Emmy Wehlen in
"LIFTING SHADOWS"
Perret Prod.—Pathe

DIRECTOR ..... Leonce Perret
AUTHOR ..... Henri Ardel
SCENARIO BY ..... Leonce Perret
CAMERAMAN ..... Alfred Ortlieb
AS A WHOLE..... Wild-eyed melodrama, as wild-eyed as the film stereotype "Bolshevists" with which it deals.
STORY..... Most of the action takes place in the subtitles; story very jumpy with a speech-making, flag-waving finale tacked on.
DIRECTION..... Doesn't evince any subtlety; just travels at a break-neck, careless clip till end
PHOTOGRAPHY ..... Very good
LIGHTINGS..... A number of fine effects
CAMERA WORK ..... Commendable
STAR..... Looks very pretty and expresses all emotions necessary.
SUPPORT..... All roles well cast with exception of F. French who burlesqued his wild-eyed "Bolshevik" part.
EXTERIORS ..... Suitable
INTERIORS ..... Same
DETAIL..... They didn't bother a lot with logic in this one.
CHARACTER OF STORY..... Heroine busts up "Bolshevik" plot, learns to believe in God and concludes romance happily.
LENGTH OF PRODUCTION..... 5,486 feet

Give 'em credit boys, they certainly didn't stint on the action when it came to making "Lifting Shadows." They've got enough in it for a fifteen episode serial what with the "Circle of Death," the mysterious "Bolshevik," all the usual film stereotype "Bolshevik," a heroine who believes she has killed her dope-fiend husband, who is pestered by the "Reds" for the "pap-

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Might Have Gotten By a Year or Two Ago

Box Office Analysis for the Exh

The public is pretty well fed up on wild "Bolshevist" stories and the probability is that one as far-fetched as this, one containing so much action and quick changes that it is almost laughable, will strike no very popular chord with any audience. In the days when the favorite pastime was picking on Russia it might have passed all right what with its flag waving finale and the ridicule that it pokes at the "Bolshev-

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URNEUR PRESENTS

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WAS it that girl who looked so demure and innocent? Was it—but wait—wait till you see the picture!

An amazing romance that keeps them thrilled and guessing till the finish!

PLAYERS-LASKY CORPORATION
Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Insufficient Story Material Causes This to Drag Badly

Mary Miles Minter in
"NURSE MARJORIE"
Realart

DIRECTOR.....William D. Taylor
AUTHOR .....Israel Zangwill
SCENARIO BY.....Julia Crawford Ivers
CAMERAMAN .....James C. Van Trees
AS A WHOLE.....Merely a series of incidents keeping the star in the foreground entirely.
STORY.....Familiar situation consisting of patient and nurse playing Romeo and Juliet.
DIRECTION.....Concentrated practically entire effort on the star's performance; kept story, slight as it was, in background.
PHOTOGRAPHY .....Excellent
LIGHTINGS .....Always good
CAMERA WORK.....First rate
STAR.....Very pretty and photographed to splendid advantage but doesn't act.
SUPPORT ..... Satisfactory
EXTERIORS .....Some pretty shots
INTERIORS ..... Good
DETAIL.....Slapstick stuff and crude titles toward end all wrong.
CHARACTER OF STORY.....Romance of a nurse
LENGTH OF PRODUCTION.....5,210 feet

Instead of calling this "Nurse Marjorie," they might just have well termed it "Five Reels of Mary Miles Minter" and they'd be hitting it about right. Miss Minter flits in and out in a nurse's uniform for the greater part of five reels, arranges meals for her two patients and poses for close-ups at frequent intervals. The play reminds one of the old song, "Good Night Nurse" inasmuch as the patient in the case, like the fellow in the song, refuses to get well while the beautiful nurse stays around. And upon this bit they have based their excuse for "Nurse Marjorie."

The picture is well made and there are a few good bits in it but for the most part it's tedious and toward the end drags along as though they weren't quite sure when to put in "Finis." Some badly overdrawn characters that border on slapstick, together with very crude titles tacked on to the final reel, don't add a thing to the production as a whole.

Mary as Lady Marjorie shocks all her royal family by taking up nursing and the opening scenes show Marjorie's mother, the Duchess of Donegal, presiding at a meeting of the various members of the family who have assembled to discuss the disgrace of having Lady Marjorie doing servile work. Outside of introducing some of the players this bit doesn't have any connection with the following scenes. With few exceptions, the cast isn't a very pleasing one.

Nurse Marjorie has two patients to take care of, one a little cripple boy and the other, John Danbury, a member of the House of Commons who has had an operation on his eyes and refuses to allow Marjorie to come near him, believing that she is old and ugly. But when the bandage is removed and he sees the beautiful nurse, even urgent business can't induce him to leave the hospital. He falls desperately in love with Mary.

To test his love and stretching the story to its alotted length, Mary leads her patient-lover to believe that she is the daughter of Mrs. O'Mulligan who owns a fish store. But hero survives the test and the odor of fish and garlic and after a few other bits that delay the ending, Mary makes known her true identity and they finish it up. The ending is dragged to an exceedingly tiresome degree.

If Your Folks Like the Star You're All Right

Box Office Analysis for the Exhibitor

About the best and surest way to take this one is from the standpoint of the star. If your crowd likes Mary Miles Minter they'll probably be satisfied with "Nurse Marjorie" for there's no room to doubt that Miss Minter is the star of the picture. She is on the screen practically in every scene throughout the entire five reels. Of course this is all very well but folks are going to get tired of just watching her pose and look cute. She's pretty to be sure, but then a little acting and some story is badly needed in Miss Minter's productions.

You can't boast of any originality in "Nurse Marjorie." The patient who refused to get well while he had a beautiful nurse is not new and the fact that the nurse in this case happens to be "Lady Marjorie" and that she plays a joke on her admirer isn't enough to cover up the old situations.

For catchlines try: "He wasn't sick but refused to get well. Guess why? Then see for yourself in 'Nurse Marjorie' the latest Mary Miles Minter production." Or, "Would you take a chance of losing your sweetheart in order to test his love. Mary Miles Minter does in 'Nurse Marjorie' at the blank theater."

Jesse D. Hampton
presents

Pathé
Distributors

BLANCHE SWEET
in
The DEADLIER SEX
by Bayard Veiller

"And the female of the species is more deadly than the male," said Kipling.

Through all history woman's wiles have enslaved the minds, bodies and souls of man; they have raised up kingdoms; destroyed nations.

With the lure of a beautiful body or the cleverness of a brilliant brain or both, when they have set themselves to conquer, they have conquered; and the less deadly sex has paid.

Here is a girl who matches brain with brain against a man who is a dominant power in finance. And when she had won with her mind, is no less a conqueror with her beauty.

A great picture with a tremendous title.

Pathé Distributors

Various Faults Place This Below the Level of Average Program Feature

Frank Mayo in
"THROUGH EYES OF MEN"
Radin Pictures

DIRECTOR ..... C. A. Taylor
AUTHOR ..... C. A. Taylor
SCENARIO BY .....Not credited
CAMERAMEN.....B. L. James and Wm. Fildew
AS A WHOLE.....Lack of story interest and capable presentation prevent this from reaching class of average program features.
STORY.....Not much to it and a lot of what there is fails to convince.
DIRECTION ..... Below standard
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Same
CAMERA WORK.....Fair to poor in spots
STAR.....Plays with evident sincerity as always but story doesn't permit his best showing.
SUPPORT.....Leading woman not sympathetic type and no actress; others inclined to overact
EXTERIORS.....Include some circus scenes which have good atmosphere.
INTERIORS.....Very good; they're the real article
DETAIL.....So many big things miss fire that the little things don't count.
CHARACTER OF STORY.....Society man falls in love with circus woman who proves to be member of "royal" European family.
LENGTH OF PRODUCTION.....About 4,700 feet

What little story there is to "Through Eyes of Men" is not presented interestingly, much less dramatically, and this lack in combination with other obvious faults that show frequently throughout the production prevent the picture from reaching the class of average program features.

They start off by introducing Frank Mayo as a society man unwilling to marry the mercenary girl of his mother's choice. A circus comes to town and a girl attached to it attracts his attention and awakens his love. They bring them together on the beach where the girl is supposed to attract Frank because of her grace. Her sole stunt consists of taking an awkward dive off the back of a horse into a wave before the horse gets frightened and the wave recedes.

There is much wailing and gnashing of teeth by mother and her selection after Frank's romance gets under way and it doesn't move very easily for the lovers. There is a villainous Arab that owns the circus who keeps threatening the girl and tormenting a little boy to whom she is greatly attracted. At length she puts the boy in a Sisters' home while she is brought home by Frank. That very night she walks off again when the Arab comes under her window, having lured the boy into his power, and tortures him in front of her.

The next morning Frank goes to the rescue and there is a chase along the beach with Frank pursuing the Arab and the girl driving after them in a chariot. The Arab is brought to justice and Frank learns from the girl that she is the descendent of a royal family of Europe. It seems the soldiers had objected to the girl and her sister standing up for democracy, had killed the sister while the heroine decamped to America with the boy, her nephew. Possessed of this knowledge the Arab had wielded his power over her, although why it is hard to determine. Of course in the end mother comes around to Frank's choice, specially as the girl is gentle born.

All this isn't presented with skill and, in fact, it would take an uncanny amount of skill to make such an amateurish effort convincing. The scenes lack preciseness for the reason that there has been considerable editing and the direction itself is none too worthy.

Frank Mayo plays with his usual amount of sincerity but can't get very far under the handicap of the story. The leading woman, they call her Prudence Lyle, is not a sympathetic type and is no actress. Ben Alexander gives the best performance as the boy. Dell Boone and George Gedhardt are others.

This One Just Isn't There

Box Office Analysis for the Exhibitor

This doesn't rank up in the one, two, three or even four class and really only has a few circus scenes that can come in for any sort of commendation. The picture was made some time ago and was originally brought to New York under the title of "The Girl and the Horses." How long since can be judged by the fact that it was made before Frank Mayo went with Universal. At that time the leading woman was named as the star.

They've twisted it around a bit and improved it in spots by editing but on the whole the picture still remains one of the unfortunates of the business. In conclusion the title has nothing whatsoever to do with the story.

Star's Comedy Business and Good Treatment Put This One Over

Dorothy Gish in
"MARY ELLEN COMES TO TOWN"
Paramount-Artcraft

DIRECTOR ..... Elmer Clifton
AUTHOR ..... Helen G. Smith
SCENARIO BY ..... Wells Hastings
CAMERAMAN ..... George W. Hill
AS A WHOLE.....Very slim story idea made into surprisingly nice comedy through work of star and chief support.
STORY.....Hardly anything to it but good team work has put it across.
DIRECTION.....Shows appreciable comedy efforts in all sequences and introduces good gags.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Effective
CAMERA WORK ..... Most satisfactory
STAR.....Her mannerisms and bits of business get over in great style.
SUPPORT.....Charles Gerrard in light heavy role assists with more clever comedy touches.
EXTERIORS ..... Well chosen
INTERIORS ..... Entirely satisfactory
DETAIL.....Some good comedy subtitles help along the business and gags.
CHARACTER OF STORY.....Country girl comes to city, falls into power of crook, but rescues herself and hero.
LENGTH OF PRODUCTION.....4,704 feet

As regards plot, even comedy plot, "Mary Ellen Comes to Town" is not at all clever or humorous, but the picture gives evidence of sincere and concentrated team-work on the part of those concerned in the production with the result that the bits of comedy business and the general treatment of the picture register it as a most satisfying light subject. Dorothy Gish gets over a lot of spontaneous comedy what with her inimitable clowning and the manner in which she develops her character while she is ably supported by Charles Gerrard who steps out of his usual heavy role long enough to give her a lot of valuable assistance in some of the comedy sequences.

They open up showing a sleepy country town in which Mary Ellen is the only "live" human being. Some good bits of comedy supported by appropriate subtitles are introduced before Mary Ellen gets the stage bee in her bonnet and departs for New York. On the train they work in a good comedy gag which the star puts over very well when the candy and magazine boy leaves some sweets and a book in her lap as he goes through the car. She starts in to eat and read thinking they go with the fare.

There is more good business when Mary Ellen goes to the theatrical agency and is eventually sent to the cabaret operated by Willie the Weasel, a crook. This introduces Gerrard into the action and he has a fine comedy sequence with the star when he takes her down to the main room of the place and tries out her voice. They play this sequence with real appreciation and bring out a lot of comedy.

The melodrama puts in its appearance when Willie learns that Bob Fairacres, another "greenhorn" is in the city with a roll. Willie after getting Mary Ellen in his power through a trick, makes her promise to work the old badger game with him on Bob. She has fallen in love with Bob and at the last minute tells him of the frameup. The police arrive to take Willie away and Mary Ellen and Bob are left to themselves. He takes her back to his home town which happens to be the same one that Mary Ellen left and they wind up here with several good comedy touches.

Others who appear in support of the star are Ralph Graves as Bob, Raymond Cannon, Bert Apling, Rhea Haines, Kate Bruce and Adolph Lestina.

Concentrate on Star and Support and Make Your Whole Bill Light

Box Office Analysis for the Exhibitor

"Mary Ellen Comes to Town" is lacking in story value but to a certain extent they have made up for this what with the comedy business and the good treatment accorded it. Dorothy Gish puts a lot of good comedy over by herself and also with the assistance of other players and in general lives up to what her many admirers have come to expect from her.

Concentrate on the star in your advertising. She is very popular and people expect to see her inimitable clowning in each of her pictures. They certainly won't be disappointed in this respect with this one. You might also look to the rest of the cast for advertising possibilities. Ralph Graves is a likable leading man and has been seen with the star before. Charles Gerrard is popular as a heavy but when mentioning him here you might point out that he puts over some great comedy work.

Make your whole bill light when playing this feature. Show comedy short subjects with it, introduce nothing but light music and make your advertising reflect comedy. A very pleasing bill will result.

Carl Laemmle presents

The VIRGIN OF STAMBOUL

Universal–Jewel
$500,000
Production de Luxe
DIRECTED BY
TOD BROWNING

The Year's Most Stupendous Production

"Its success should be record-breaking."
MOTION PICTURE JOURNAL.

"A grand and glittering Oriental picture in many colorful reels—a thing of fighting and action, all heightened by plenty of local color—a picture decidedly worth seeing."
MORNING TELEGRAPH.

"Splendid sets and desert exteriors—an excellent star and supporting cast. It is a big feature and will be well liked."
MOTION PICTURE NEWS.

"Realistic enough to bring the motion picture fan the thrill that comes from belief in the veracity of what is seen on the screen."
NEW YORK TRIBUNE.

Starring
PRISCILLA DEAN

CURRENT RELEASES

EQUITY PICTURES CORP.

Release Date		Length Reels	Reviewed
	Eyes of Youth (Clara Kimball Young)	7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Jan. 4	The Woman in the Suitcase (Enid Bennett)	5	1/18/20
Jan. 4	Too Much Johnson (Bryant Washburn)	5	2/22/20
Jan. 4	The Thirteenth Commandment (Ethel Clayton)	5	2/15/20
Jan. 11	**Sand (William S. Hart)**	5	———
Jan. 18	**Mary Ellen Comes to Town (Dorothy Gish)**	5	———
Jan. 18	The Tree of Knowledge (Robert Warwick)	5	1/18/20
Jan. 25	What's Your Husband Doing? (Douglas MacLean-Doris May)	5	2/8/20
Jan. 25	The Copperhead (Super-Special)	5	2/15/20
Feb. 1	Double Speed (Wallace Reid)	5	2/8/20
Feb. 1	All of a Sudden Peggy (Marguerite-Clark)	5	———
Feb. 8	The Six Best Cellars (Bryant Washburn)	5	3/14/20
Feb. 15	Mary's Ankle (MacLean & May)	5	3/7/20
Feb. 15	On With the Dance (Super-Special)	5	2/15/20
Feb. 22	Black is White (Dorothy Dalton)	5	3/14/20
Feb. 22	**The Amateur Wife (Irene Castle)**	5	———
Feb. 29	Huckleberry Finn (Super-Special)	5	2/29.20
Feb. 29	**Young Mrs. Winthrop (Ethel Clayton)**	5	———
Feb. 29	Dangerous Hours	5	2/8/20
Mar. 7	Alarm Clock Andy (Charles Ray)	5	3/21/20
Mar. 7	His House in Order (Elsie Ferguson)	5	3/14/20
Mar. 14	Jack Straw (Robert Warwick)	5	———
Mar. 14	Mary Ellen Comes to Town (Dorothy Gish)	5	———
Mar. 21	Excuse My Dust (Wallace Reid)	5	———
Mar. 21	April Folly (Cosmopolitan)	5	3/7/20
Mar. 28	My Lady's Garter (Maurice Tourneur's)	5	3/21/20
Mar. 28	Easy to Get (Marguerite Clark)	5	———

FIRST NATIONAL

	A Daughter of Two Worlds (Norma Talmadge)	6	1/11/20
	Two Weeks (Constance Talmadge)	5	2/1/20
	Even as Eve	5	———
	The Turning Point (Katherine MacDonald)	5	———
	The River's End (Marshall Neilan Prod.)	5	2/22/20
	Polly of the Storm Country (Mildred Harris Chaplin)	5	———
	In Search of a Sinner (Constance Talmadge)		3/14/20
	The Inferior Sex (Mildred Harris Chaplin)		———
	The Fighting Shepherdess (Anita Stewart)		———
	The Family Honor (King Vidor)		———
	Fires of Youth (D. W. Griffith's)		———
	The Woman Gives (Norma Talmadge)		———

FOX FILM CORP.

William Farnum Series			
	The Last of the Duanes	7	10/5/19
	Wings of the Morning	6	12/7/19
	Heart Strings	6	1/4/20
	The Adventurer	6	1/4/20
Tom Mix Series			
	The Feud	5	———
	The Cyclone	5	2/18/20
	The Daredevil	5	3/14/20
Victory Releases			
	The Devil's Riddle (Gladys Brockwell)	5	2/18/20
Excel Pictures			
	The Hell Ship (Madlaine Traverse)	5	2/15/20
	Black Shadows (Peggy Hyland)		———
	Durand of the Bad Lands (Dustin Farnum)		———
Other Fox Entertainments			
	A Manhattan Knight (George Walsh)	5	3/21/20
	Molly and I (Shirley Mason)	5	———
	Black Shadows (Peggy Hyland)	5	———
Pearl White Series			
	The White Moll		———

GOLDWYN DISTRIBUTING CORP.

Star Series Productions			
	Jubilo (Will Rogers)	5	12/14/19
	The Loves of Letty (Pauline Frederick)	5	2/15/20
	Toby's Bow (Tom Moore)	5	12/28/19
	Pinto (Mabel Normand)	5	2/1/20
	Water, Water Everywhere (Will Rogers)	5	2/8/20
	The Silver Horde (Rex Beach's	5	———
	The Cup of Fury (Rupert Hughes)	5	———
	The Paliser Case (Pauline Frederick)		2/22/20
	The Blooming Angel (Madge Kennedy)		2/15/20
	Duds (Tom Moore)		3/21/20
	The Little Shepherd of Kingdom Come (Jack Pickford)		2/22/20
	The Street Called Straight (Basil King)		3/14/20
Bennison Star Series			
	High Pockets	5	———
	A Misfit Earl	5	———

HALLMARK PICTURES CORP.

	A Dangerous Affair (Herbert Rawlinson)	5	———
	Wit Wins (Florence Billings)	5	———
	Love, Honor and ? (Stuart Holmes- Ellen Cassidy)	5	———
	The Phantom Honeymoon (Margaret Marsh)	6	———
	The Heart of a Gypsy (Florence Billings)	5	12/7/19
	A Woman's Experience (Mary Boland)		———
	The Veiled Marriage	5	12/14/20

Release Date		Length Reels	Reviewed

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.			
	The Sagebrusher	7	1/4/20
Zane Grey Pictures, Inc.—Benj B. Hampton and Eltinge F. Warner			
	The Desert of Wheat	6	———
J. Parker Read, Jr., Productions			
	Sahara (Louise Glaum)	7	3/23/19
	The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19
	Sex (Louise Glaum)	7	3/21/20
Deitrich-Beck, Inc.			
	The Harvest Moon (Doris Kenyon)	6	———
Artco Productions			
	The Capitol (Leah Baird)	6	12/21/19
	Cynthia-of-the-Minute (Leah Baird)		———
Robert Brunton Productions			
	The Joyous Liar (J. Warren Kerrigan)	5	12/14/19
	The Lord Loves the Irish (J. Warren Kerrigan)	5	———
	Live Sparks (J. Warren Kerrigan)	5	1/25/20
	$30,000 (J. Warren Kerrigan)	5	2/22/20
	The Dream Cheater (J. Warren Kerrigan)	5	3/21/20
Joseph Levering Productions			
	His Temporary Wife (Rubye De Remer)	6	1/25/20
Dial Film Co.			
	King Spruce (Mitchell Lewis)	7	3/21/20

METRO PICTURES CORP.

Nazimova Productions			
	The Brat	7	9/14/19
	Stronger Than Death	6	1/18/20
	The Heart of a Child	7	———
Screen Classics, Inc. (Specials)			
	Should a Woman Tell (Alice Lake)	6	12/28/19
	The Walk-Offs (May Allison)	6	1/25/20
	The Willow Tree (Viola Dana)	6	1/11/20
	The Right of Way (Bert Lytell)	6	2/1/20
	The Best of Luck (Drury Lane Melodrama)	6	———
	Old Lady 31 (Emma Dunn)	6	———
	Shore Acres (Alice Lake)	6	———
	Eliza Comes to Stay (Viola Dana)	6	———
	Judah (May Allison)	6	———
	Alias Jimmy Valentine (Bert Lytell)	6	———
	The Hope (All Star Cast)	6	———
Taylor Holmes Productions			
	Nothing But the Truth	6	1/11/20
	The Very Idea	6	2/22/20

PATHE EXCHANGE, INC.

Jan.	4	My Husband's Other Wife (Sylvia Breamer)	6	12/21/19
Jan.	11	Fighting Cressy (Blanche Sweet)	6	12/14/19
Jan.	18	The Web of Deceit (Dolores Cassinelli)	6	1/4/20
Feb.	2	Other Men's Shoes (Edgar Lewis)	5	1/18/20
Feb.	2	Respectable by Proxy (Sylvia Breamer, Robt. Gordon)	6	2/1/20
Feb.	29	Smoldering Embers (Frank Keenan)	5	2/15/20
Mar.	7	In Walked Mary (June Caprice)	5	2/29/20
Mar.	14	Tarnished Reputations (Dolores Cassinelli)	5	3/7/20
Apr.	4	Lifting Shadows (Emmy Whelen)	6	———
Apr.	11	The Blood Barrier (Sylvia Breamer, Robert Gordon)	6	———
American Film Co., Inc.				
		Eve in Exile (Charlotte Walker)	7	12/14/19
		The Valley of Tomorrow (Wm. Russell)	5	1/18/20
		The Dangerous Talent (Margarita Fisher)		3/14/20
		The Honey Bee (Mme Sylvia)		———
		Slam Bang Jim (Wm. Russell)	5	———
		The Thirtieth Piece of Silver (Margarita Fisher)	6	———

RADIOSOUL FILM, INC.

	A Man There Was (Victor Seastrom)	5	2/29/20

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room (Lorin Baker, **Ethel Grey Terry, Geo. Cowl, Edmund Elton**)	6	10/26/19
	The Fear Market (Alice Brady)	5	1/11/20
	Judy of Rogue's Harbor (Mary Miles Minter)	5	2/8/20
	The Stolen Kiss (Constance Binney)	5	3/14/20
	Sinners (Alice Brady)	5	3/21/20

ROBERTSON-COLE

Specials			
	The Open Door	6	10/19/19
	The Broken Butterfly	6	10/26/19
	The Beloved Cheater	5	11/16/19
	The House of Intrigue	7	———

	Length Reels	Reviewed

SUPERIOR PICTURES

January Releases

Haunting Shadows (H. B. Warner)	5	1/18/20
The Third Generation (Brentwood)	5	1/25/20
The Beggar Prince (Sessue Hayakawa)	5	2/1/20

February Releases

The Luck of Geraldine Laird (Bessie Barriscale)	5	2/1/20
Seeing It Through (Za Su Pitts)	5	2/15/20
The Third Woman (Carlyle Blackwell)	5	3/21/20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

The Woman God Sent (Zena Keefe)	5	———
Footlights and Shadows (Olive Thomas)	5	2/15/20
The Imp (Elsie Janis)	5	———
Sooner or Later (Owen Moore)	5	3/21/20
His Wife's Money (Eugene O'Brien)	5	———
Greater Than Fame (Elaine Hammerstein)	5	1/18/20
The Broken Melody (Eugene O'Brien)	5	12/28/19
The Woman Game (Elaine Hammerstein)	5	3/14/20
Youthful Folly (Olive Thomas)	5	———
His Word of Honor (Owen Moore)	5	———
A Fool and His Money (Eugene O'Brien)	5	———
The Desperate Hero (Owen Moore)	5	———
The Shadow of Rosalie Byrnes (Elaine Hammerstein)		———
Out of the Snows (Special)	5	———

SELECT PICTURES

Distributed Through Select Exchanges

She Loves and Lies (Norma Talmadge)	6	1/11/20
The Last of His People (Mitchell Lewis)	5	12/21/19
The Undercurrent (Guy Empey)	7	12/7/19

NATIONAL PICTURES

Distributed Through Select Exchanges

Blind Youth (Special Cast)	5	———
Just a Wife (Special Cast)	5	———
The Invisible Divorce	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
Girl of the Sea (Williamson Sub. Prod.)	6	———
The Amazing Woman (Ruth Clifford)	5	2/29/20
The Blue Pearl (Edith Hallor)	5	———
Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
Dad's Girl (Jackie Saunders)	5	———
The Gift Supreme	5	———
The Only Way Trail (Edythe Sterling)	5	———
Mothers of Men	5	3/7/20
The Great Shadow (Tyrone Power)	5	———
The Adventuress (Julian Eltinge)	5	———
Man's Plaything (Grace Davidson)	5	———
Children Not Wanted (Edith Day)	5	———

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Dec.	1	When the Clouds Roll By (Fairbanks)		1/4/20

UNITED PICTURE THEATERS

Tiger Girl (Lillian Gish)	5	———
The Corsican Brothers (Dustin Farnum)	6	2/28/19
The Hick (Charles Ray)	5	———
The Vampire (Dorothy Dalton)	5	———
Women Men Forget (Mollie King)	5	3/14/20
The Iron Strain (Dustin Farnum)	5	———

UNIVERSAL FILM MFG. CO.

Jewel Features

Paid in Advance (Dorothy Phillips)	6	11/16/19
The Right to Happiness (Dorothy Phillips)	8	8/24/19
Blind Husbands (Eric Stroheim)	7	10/19/19

Universal Features

The Pointing Finger (Mary MacLaren)	5	12/7/19
The Day She Paid (Francella Billington)	5	12/14/19
The Triflers (Edith Roberts)	5	6/11/20
The Phantom Melody (Monroe Salisbury)	5	1/25/20
Marked Men (Harry Carey)	5	12/21/19
Rouge and Riches (Mary MacLaren)	5	1/4/20
The Prince of Avenue A (James Corbett)	5	1/11/20
The Peddler of Lies (Frank Mayo, Ora Carew)	5	1/25/20
The Forged Bride (Mary MacLaren)	5	2/1/20

VITAGRAPH

When a Man Loves (Earle Williams)	5	1/18/20
The Sins of the Mothers (Anita Stewart)	5	———
The Midnight Bride (Gladys Leslie)	5	2/1/20
Human Collateral (Corinne Griffith)	5	———
The Birth of a Soul (Harry Morey)	5	2/1/20
The Juggernaut (Anita Stewart)	5	———
Deadline at Eleven (Corinne Griffith)	5	3/14/20
The Flaming Clue (Harry T. Morey)	5	———
The More Excellent Way (Anita Stewart)	5	———

Release Date		Length Reels	Reviewed

Special Productions

The Winchester Woman (Alice Joyce)		6	11/16/19
The Climbers (Corinne Griffith)		6	11/9/19
The Vengeance of Durand (Alice Joyce)		6	12/14/19
Slaves of Pride (Alice Joyce)		6	1/18/20
The Fortune Hunter (Earle Williams)		7	2/22/20
The Sporting Duchess (Alice Joyce)		7	3/7/20
Captain Swift (Earle Williams)		5	———

SHORT REEL RELEASES

Frohman Amusement Co.

January Releases

Gemini Ambrose (Mack Swain)	1	———
All Wrong Ambrose (Mack Swain)	1	———
The Heart of Texas (Texas Guinam)	2	———
Spirit of Cabin Mine (Texas Guinan)	2	———

C. L. Chester

January Releases

No Coma in Acoma	1	———
The People in White	1	———
The Simple Life	1	———
Mr. Outing Gets a Pipe Dream	1	———

FAMOUS PLAYERS

January Releases

A Lady's Tailor (Sennett)	2	———
After the Circus (Briggs)	1	———
Push Car Trails in Formosa (Burton Holmes)	1	———

February Releases

COMEDIES

Ten Dollars or Ten Days (Mack Sennett)	2
Hoodooed (De Havens)	1

BURTON HOLMES TRAVEL SERIES

Belgium Smiles Again	1
Filming Ferocious Foremosans	1
Parisian Faces and Figures	1
Oriental College Boys and Co-eds	1
The Yankee Watch on the Rhine	1

PARAMOUNT MAGAZINE

Famous Women in Worlds Work	1
Museum Mysteries	1
The Lure of Fashion	1
On the Job With Grandpa	1
Growth of the North American Continent	1

March Releases

COMEDIES

Teasing the Soil (Mr. and Mrs. Carter De Haven)	2
Cleaning Up (Al St. John)	2

BURTON HOLMES TRAVEL SERIES

Bustling Brussels	1
Kingdom of the Yellow Rose	1
Strassburg Redeemed	1
The Boys' Big Club	1

PARAMOUNT MAGAZINE

Numbers 3877, 3878, 3879, 3880	each 1

CHRISTIE COMEDIES

January Releases

Monkey Shines	1
Ducks	1
It Takes a Crook	1
Oh Doctor, Doctor	1
Save Me, Sadie (Special)	2

February Releases

Pants and Petticoats (Special)	2
License Applied For	1
Should a Husband Tell	1

March Releases

Her Bridal Night-Mare (Special)	2

UNIVERSAL

January Releases

SERIALS

Great Radium Mystery 13 to 16	each 2
Lion Man, 2 to 5	each 2

COMEDIES

Sweet Patootie (Lyons-Moran)	1
Adam and Eve a la Mode	2
Some Shimmiers (Lyons-Moran)	1
A Baby Doll Bandit	2
Naughty Lions and Wild Men	2
The Sweet Dry and Dry (Lyons-Moran)	2
All for the Dough Bag	2

Release Date		Length Reels	Reviewed
WESTERNS			
	The Jay Bird (Hoot Gibson)		2
	West Is Best (Hoot Gibson)		2
February Releases			
SERIALS			
	Great Radium Mystery, 17 and 18 (Finish)	each	2
	The Lion Man, 6, 7, 8, 9	each	2
	Elmo, the Fearless, 1, 2, 3	each	2
COMEDIES			
	Ain't Nature Wonderful (Lyons-Moran)		1
	Over the Ocean Wave		2
	Non-Skid Love (Lyons-Moran)		1
	Good Little Brownie		2
	Old Clothes for New (Lyons-Moran)		1
	The Bull Thrower		2
	New Screen Magazine, Nos. 51, 52, 53, 54	each	1
WESTERNS			
	The Prospector's Vengeance		2
	Kaintuck's Ward		2
	A Sagebrush Gentleman		2

CAPITAL

January Releases			
	A Man's Creed (Neal Hart)		2
	The Wilderness Man (Neal Hart)		2
	My Girl Suzzanne		2
	Bandit's Gold (Al Jennings)		2
	An Outlaw's Alibi (Al Jennings)		2
February Releases			
	Boss of the Flying H (Neal Hart)		2
	The Run Aways (Neal Hart)		2
	When Outlaws Meet (Al Jennings)		2
	Bandit's Heart (Al Jennings)		2
	Screen Follies, 1 and 2	each	1
	Oh Louise (Adolph Phillip)		2

PATHE

January Releases			
	Reviews 32 to 35		1
COMEDIES			
	From Hand to Mouth (Harold Lloyd) (released late in Dec.)		2
	Why Go Home (Snub Pollard)		1
	Slippery Slickers (Snub Pollard)		1
	The Dippy Dentist (Snub Pollard)		1
SERIALS			
	Black Secret, 9 to 12 (Pearl White)	each	2
	The Adventures of Ruth (Ruth Roland)	each	2
	Topics of the Day, 36 to 39	each	1
February Releases			
SERIALS			
	Adventures of Ruth (Ruth Roland) 6, 7, 8, 9	each	2
	The Black Secret (Pearl White and Walter McGrail) 13, 14, 15, 16	each	2
	Topics of the Day, 40, 41, 42, 43	each	1
COMEDIES			
	All Lit Up (Snub Pollard)		1
	Getting His Goat (Snub Pollard)		1
	Waltz Me Around (Snub Pollard)		1
March Releases			
SERIALS			
	Daredevil Jack (Jack Dempsey) 4, 5, 6, 7	each	2
	Adventures of Ruth (Ruth Roland) 10, 11, 12, 13	each	2
COMEDIES			
	Haunted Spooks (Harold Lloyd)		2
	Find the Girl (Snub Pollard)		1
	Fresh Paint (Snub Pollard)		1
	(Two other Pollard Comedies)	each	1
	Review Numbers 40, 41, 42, 43	each	1
	Topics of the Day Numbers 44, 45, 46, 47	each	1

HALL ROOM BOY COMEDIES

January Releases			
	Wrong Again		2
	Neck and Neck		2
February Releases			
	Passing the Buck		2
	Can You Beat It		2
March Releases			
	Breaking Into Society		2
	Oh Baby		2

Release Date		Length Reels	Reviewed

VITAGRAPH

January Releases			
O. HENRY STORIES			
	The Church With an Overshot Wheel		1
	While the Auto Waits		1
BIG V COMEDIES			
	Throbs and Thrills		1
	Dames and Dentists		1
SERIALS			
	The Invisible Hand (Antonio Moreno), 3 to 6	each	1
February Releases			
O. HENRY STORIES			
	Telamachus Friend		2
	The Dream		1
BIG V COMEDIES			
	Pipe Dreams and Prizes (Harry Mann)		1
	Knights and Knighties (Montgomery and Rock)		1
SERIAL			
	The Invisible Hand (Antonio Moreno) 7, 8, 9, 10	each	1

GOLDWYN

January Releases			
	Bray Pictographs, 419, 420, 421, 422	each	1
March Releases			
	Three Issues	each	1

FORD EDUCATIONAL WEEKLY

January Releases			
	Eventide		1
	Bubbles		1
	Just Kids		1
	Taken With a Grain of Salt		1
March Releases			
	Broken Silence		1
	With Every Meal		1
	Alligator Hunt		1

CAPITOL COMEDIES

	The Sure Cure (Mr. and Mrs. Carter DeHaven)		1
	Two Dollars Please		1
February Releases			
	Excess Baggage (Mr. and Mrs. Carter De Haven)		1
	One Dollar Down (Neal Burns)		1
March Releases			
	Forget Me Not (Mr. and Mrs. Carter De Haven)		1
	Matrimaniacs (Neal Burns)		1

FOX

January Releases			
MUTT AND JEFF ANIMATED CARTOONS			
	He Ain't Done Right by Our Nell		1
	On Strike		1
	Shaking the Shimmy		1
	The Rum Runners		1
March Releases			
	The Mint Spy		1
	The Chemist		1
	Putting on the Dog		
SUNSHINE COMEDIES			
	Chicken a la Cabaret		1
	Hungry Lions and Tender Hearts		1
February Releases			
SUNSHINE COMEDIES			
	Sheriff Nell's Comeback		1
	Her Naughty Wind		
	Her Private Husband		
March Releases			
	The Heart Snatcher		
	The Lightweight Lover		
MUTT AND JEFF ANIMATED CARTOONS			
	The Plumbers		
	"I'm Ringing Your Party"		1
	Fishing		
	Dead-Eye Jeff		1
	The Sour Violin		1

REPUBLIC PICTURES

February Releases			
	L. J. Selznick Enterprises		
	Wm. J. Flynn Series (Herbert Rawlinson)		2
	Judge Browne Series		1
	Twelve Chaplin Reissues		2
KINOGRAMS			
	Every Tuesday and Saturday		

FILM SPECIALS

JOLLY COMEDIES			
	The Close Shave (Ben Turpin)		1
	Hubby's Mistake (Gertrude Selby)		1
	Pardon Me (Gertrude Selby)		1
	Girls Will Be Girls (Leo White)		1

VICTOR KREMER FILM FEATURES

	A Burlesque on Carmen (Charles Chaplin)		3
	The Champion (Charles Chaplin)		2
	Work (Charles Chaplin)		1
	By the Sea (Charles Chaplin)		1

Very Pleasing Little Human Interest Drama

Ethel Clayton in
"YOUNG MRS. WINTHROP"
Paramount—Artcraft

DIRECTOR ..... Walter Edwards
AUTHOR ..... Bronson Howard
SCENARIO BY ..... Edith M. Kennedy
CAMERAMAN ..... Henry Kotani
AS A WHOLE ..... Human interest drama of domestic life, short on action but pleasing.
STORY ..... Straight-forward and very simple but interesting because it reflects realities.
DIRECTION ..... Has handled majority of sequences realistically.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Effective
CAMERA WORK ..... Good
STAR ..... Makes role even more human and appealing because of personality and skill.
SUPPORT ..... Harrison Ford fine as leading man.
EXTERIORS ..... Few but appropriate
INTERIORS ..... Well chosen
DETAIL ..... The "listening in on the party wire" trick out of date for city society drama.
CHARACTER OF STORY ..... Business-mad husband and society-mad wife part when misunderstandings cause baby's death, but are reunited by old family lawyer.
LENGTH OF PRODUCTION ..... 4,707 feet

"Young Mrs. Winthrop" is a little human interest drama of domestic life, very short on action, but nevertheless pleasing because of its easy way of dealing with realities. There have been many other such stories on the screen and there is nothing very unusual about this adaptation of Bronson Howard's play but at the same time its human interest element is dominant and retains the interest at all times even though the deeper emotions are only frequently touched.

The story opens introducing the rich young Winthrops who have drifted apart. Douglas is absorbed in business, Constance in society and its frivolities. And each objects to the other's absorption. Their strongest tie is their baby. Old Mrs. Winthrop keeps the household running and watches the rift widening between the young couple in dismay.

They at length decide to stay at home for an evening. Constance gives up a jazz party and he his business. But here intrudes a female vamp, an artificial spot in the picture, in the person of Mrs. Dunbar who lives in the house next door and who has often been snubbed by Constance. Seeing her chance to get even she has her maid call Douglas, has her claim to be his wife's maid and say that Constance is going to the party after all. She then invites Douglas to dinner at her home. Through the window Constance sees them and, hurt to the quick, goes to the jazz party after all.

This misunderstanding proves far-reaching. That night the baby is taken sick and dies. The Winthrops separate, each believing the other in the wrong. They are brought together again by the old family lawyer who, in a very sentimental sequence, plays on their sympathies by relating their former days of courtship and by also stating that the baby's grave cannot be divided with the other properties held by the Winthrops.

The picture seems a bit artificial in this very sentimental ending but with some this very element will prove its strength. It seems a very poor trick to have Mrs. Dunbar "listen in" on the party wire in order to find out the Winthrop's actions. There are no party wires in homes as sumptuous as the Winthrop's is made out to be.

Ethel Clayton registers very well indeed as the wife, her personality and skill portraying the role in the fullness of its reality. Harrison Ford gives a fine performance. A large cast including Charles Ogle, Helen Dunbar, Raymond Hatton, Winifred Greenkood, Mabel Van Buren and J. M. Dumont supports. Some of them have only bits. The comedy relief attempted with Walter Hiers and Rex Zane is rather ineffectual.

Nothing Spectacular But Its Human Quality Should Please

Box Office Analysis for the Exhibitor

By playing this up as a simple and human picture of young married folk by mentioning the name of the noted author and by giving Harrison Ford a good play along with the star, you ought to have an attraction that will really attract and give very good satisfaction.

It is not spectacular and doesn't lend itself to any sort of circus exploitation, but at the same time if you bring out the human note of the picture in your advertising it will draw the people in. They like this sort of a story, if it's well done as this is, just as much in a way as they like the more actionful feature.

Use lines such as "A human story of young married life, realistically presented and delightfully acted," "A story that gives you a peep into the lives of two young people and fascinates because it is so real."

J. PARKER READ JR.
presents

LOUISE GLAUM

in

SEX

By C. Gardner Sullivan
Directed by Fred Niblo

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

"O, God! Why should this happen to me?"

S for Sorrow and Suffering, that are the lot of all women.

E is Experience that refines the Soul of all women.

X is the great Unknown in the fascinating game of Life.

J. PARKER READ, Jr. becomes one of the greatest of all creative producers with the release of "SEX."

LOUISE GLAUM becomes what she has been growing to be for the past six months—the screen's greatest and most successful emotional star.

FRED NIBLO goes many steps forward and will be reckoned with henceforth as one of the greatest of directors.

C. GARDNER SULLIVAN has never before in his distinguished career written a story so big, so enthralling as "SEX."

FIVE SUPPORTING STARS do the biggest work of their careers in "SEX," reflecting the splendid liberality of Miss Glaum in desiring all of the players to have their share of success.

"SEX" is not merely powerful and technically fine—it is commercially sure-fire and artistically amazing. And in treatment it is as wholesome and genuine as a mother's embrace.

In "SEX" J. Parker Read, Jr. has produced, C. Gardner Sullivan has written and LOUISE GLAUM has acted *the picture extraordinary.* It is a picture for *super-showmen.* No exhibitor who is a poor showman ought to be permitted to book and play "Sex."

The story in "Sex" is the story of life with all of its mad, glad realistic garb; with irresistible "punches" here and there and a gloriously adequate cast to put these punches over.

Some of the trade press critics have been duly *shocked*—all have been *startled* by "Sex." The value of the trade press reviews of "Sex" to the exhibitors who book this production could not be duplicated or equalled by the spending of Fifty Thousand dollars.

"Sex" is pre-released April 11 for two-week or one-week engagements only.

We are asking high rentals and it is *worth higher rentals than we ask.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Production and Acting Faults Predominate Throughout This

Madlaine Traverse in
"THE TATTLERS"
Fox

DIRECTOR .....Howard M. Mitchell
AUTHOR .....Henry Clifford Colwell
SCENARIO BY.....Denison Clift
CAMERAMAN .....Walter E. Williams
AS A WHOLE.....Story with several good opportunities held way back by undistinctive direction and miscasting.
STORY.....Contains the germ of good idea but there is no clear motive in the telling.
DIRECTION.....Very poor; players often show surprising lack of it.
PHOTOGRAPHY .....Average
LIGHTINGS ..... Plain
CAMERA WORK ..... Plain
STAR.....Is not the right type for the sympathetic mother role.
SUPPORT.....Juvenile role very poorly done; villain not at all polished.
EXTERIORS .....Few used
INTERIORS .....Fair
DETAIL.....Sequence between juvenile and ingenue show awkward attempts to be natural; "society" atmosphere poor.
CHARACTER OF STORY.....Mother's reputation breaks up son's love affair.
LENGTH OF PRODUCTION.....About 5,000 feet

Direction that lacks skill and distinction and cases of miscasting and poor performances prove the determining factors in "The Tattlers," eclipsing a fairly good story idea. The direction hardly gets anything out of the material offered, most of the points being registered in the subtitles. The players often show a surprising lack of directorial guidance. Scenes that probably visualized dramatically are handled without the proper appreciation of their possibilities.

"The Tattlers" is, in a sense, a story of a mother's love for her son and his deep reciprocation. The role of the mother is hardly the sort suited Madlaine Traverse. She hasn't the sympathetic appeal demanded by such a role. Added to this handicap there is the very poor playing of Jack Rollens as the son. Of sincerity he has much but of ability and polish to portray his emotions little. His makeup, appearance and his dressing of the part are not attractive. As a result the scenes between mother and son lack the appeal and sympathy that was probably written in them.

The story aims to show what damage gossip may cause, only in the given instance the gossip is founded on fact so the point is somewhat weakened. Bess Rutherford, having divorced her husband, is tricked into the life of a mistress by James Carpenter. Charles, her son, loves Gladys Dexter who is also courted by Carpenter. Just when Charles is to ask Mrs. Dexter's permission to marry her daughter she hears what his mother is. Carpenter, safe in the fact that his name is not mentioned in the scandal, confirms the report.

The boy finds out the truth, confronts his mother with the tattlers' tale and, just as she convinces him it is untrue, Carpenter enters using his key. After a pretty well sustained melodramatic scene is played between the three, Bess shoots her betrayer. Then they use the "waking-from-a-dream" trick to finish off with a happy ending.

Though the motive of the story is not steadily and well developed and lack of characterization makes the heavy role quite unconvincing, a number of pretty strong sequences were worked up. These would have shown to very dramatic advantage with the proper treatment and acting.

Among the others of the cast Ben Deely is prominent as the heavy, Carpenter. Deely is a type and is misfit in this role which calls for polish and a certain amount of subtlety. Others are Howard Scott, E. B. Tilton, Genevieve Blinn, Eleanor Hancock, Correan Kirkham and Frank Whitson.

Small Chance of Registering Satisfactorily

Box Office Analysis for the Exhibitor

The chances of "The Tattlers" registering satisfactorily before audiences of any discrimination are very small. Way down beneath the surface there is the germ of a powerful picture but the surface being so entirely covered with various and sundry faults, the germ is practically obscured.

They point the way to good advertising opportunity in the title, hinting that the story shows the malicious results of gossip. But you would be misrepresenting the picture if you followed this line of exploitation because, after all, the gossip wasn't gosip at all but truth.

If you find yourself with this one all booked better slip it in very quietly and say little about it.

"Shore Acres," a Story That Will Never Grow Old

Alice Lake in
"SHORE ACRES"
Screen Classics, Inc.—Metro

DIRECTOR ..... Rex Ingram
AUTHOR ..... James A. Herne
SCENARIO BY ..... Arthur J. Zellner
CAMERAMAN ..... Stephen Norton
AS A WHOLE ..... Pleasing production but greater share of effort has been given to atmosphere and settings.
STORY ..... Adaptation of famous stage play; doesn't match up with the force of the original.
DIRECTION ..... Jerked the action to quite a degree; handled ship wreck sequence wonderfully.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Always the best
CAMERA WORK ..... One of the big things in the picture.
STAR ..... Needs a little more assurance
SUPPORT ..... Sincere in effort but roles required stronger personalities.
EXTERIORS ..... Some of the most beautiful coast shots yet seen.
INTERIORS ..... Correct
DETAIL ..... Satisfactory
CHARACTER OF STORY ..... Lighthouse keeper bargains his daughter in marriage when his money is lost in speculation.
LENGTH OF PRODUCTION ..... 5,982 feet

Sometimes there's a whole lot in a name. Such is the case with Metro's second Alice Lake production, for "Shore Acres" is a name that has not yet been forgotten. James A. Herne's play of the New England coast lighthouse is still discussed by older theater goers hence the interest with which the adaptation is probably being awaited. And, generally speaking, the producer has succeeded in making a realistic and a truly beautiful "Shore Acres."

Perhaps the most beautiful shots of their kind that have ever been photographed will be found in the production. They are abundant and each more wonderful than the last.

The picture is too long and the director has used up the earlier reels for a lot of unnecessary detail that naturally drags the real opening of the story. However, once he gets into the theme, he goes along at an acceptable pace and when the climax is reached, wastes very little footage in closing, which is very much more to be desired than if he were to bring in his detail here rather than at the beginning.

Nat Berry and his married brother, Martin, have shared the old homestead on "Shore Acres" for many years and 'tended the light-house on the rocky coast. Nat, the older and wiser of the brothers, is deeply grieved when, through speculation, Martin loses what he owns on the farm and it seems necessary to sell. But the wily promoter who caused the loss suggests that if he can marry Martin's lovely daughter, the debt will be overlooked.

But Uncle Nat will not have his granddaughter's life ruined, so he arranges for the girl and her youthful sweet heart to sail with an old sea-captain. Martin is enraged when he discovers his brother's act and when a terrific storm breaks and the light in the tower goes out, the father of the run-away girl bars the stairs and refuses to let Nat ascend to replenish the light that will guide the recently departed vessel safely away from the shoals.

The vessel jams on the rocks and the scenes on the wrecked ship and Alice and her sweetheart being washed overboard are great. At dawn Martin, now filled with remorse for sending his daughter to death, and Nat find Alice and her sweetheart adrift on a log. The family is reunited and all ends happily.

Announce the Date That You Play It. That Should Be Sufficient.

Box Office Analysis for the Exhibitor

There is little doubt but what you will have no trouble in getting a full house when you flash the title "Shore Acres" over your box office window. The name itself should be all you need to draw the crowds. For those who may have forgotten the name, remind them that it is an adaptation of James A. Herne's famous play. That should be enough.

If you played "Should a Woman Tell" you are safe in saying that they will like "Shore Acres" even better and promise them some beautiful coast and water shots. You can talk about the shipwreck sequence if you need something to "thrill" over for this is good. Catchlines could read: "See 'Shore Acres.' a powerful drama of a quiet New England shore town." Or, "A father refused to allow the light that would save his daughter's life to be lit. See the story of the famous light-house keeper of the famous James A. Herne's 'Shore Acres.'"

Some Short Reels

Log of the Cruise of the Moewe—International

When the Moewe, a German raider, sank several vessels, prior to the entry of the United States into the war, several of the incidents connected with the destruction of the different ships were photographed. International has secured about 2,000 feet showing the work of the Moewe, and will divide it into four portions, each about 500 feet long, to be used in one of the news reels of that organization. Had this stuff been secured some months ago, prior to the release of other pictures showing similar scenes, it would have been a sensation. The fact that other sinkings have been screened more in detail previous to this however serves to take most of the edge off it. Considering the conditions under which the material was shot, the technical end of it certainly is creditable.

There are nine sinkings shown, together with scenes depicting the transfer of prisoners on the doomed ships and the raider's crew at play. After the release of the news reels, International say they may release it as a two reeler.

"Squeaks and Squawks," Vitagraph

Just enough laughs to hold it up are to be found in this two reel slapstick comedy which has a few novel bits of knock-about business, some that are not novel but also laughable and a number that are neither out of the ordinary nor mirth provoking. Jimmy Aubrey is featured in the piece which has been photographed and directed well. It is set in a village where the smithy has given way to a flivver hospital. Aubrey and the mustached villain battle for the hand of the heroine, much of the stuff being centered about the manner in which the various cars are detached and re-attached. One scene in which a revolver is fired at a machine and it falls to pieces is clever, and the portion wherein the villain fashions a cigar out of some "makin's," only to have Aubrey get a calabash pipe out of his is the biggest laugh in the production. Some of the material connected with the chase of a wagon, automobile and motorcycle is also up to the mark, but a great deal of it has been used on more than one occasion. As a whole, an elaborately produced riotous two reeler that will about manage to hold its own.

Pathe Review, No. 41

Practically all of the Pathe reviews hitherto have had one colored portion each, but this one has two. Tangiers, Morocco, is the scene of the first one, while in the second, the manner in which Germans are helping to rebuild northern France, cutting lumber under the supervision of Canadians, is shown. Mounted policemen on their steeds are seen in the slow-motion study, and Dr. Ditmars discusses prairie dogs in the section in which some of the little animals are seen. To wind up, Madame Zamura renders the Dance of Algeria.

"One He Man," Universal

On occasions innumerable, have they turned out short-length western dramas in which the basic theme concerns the abduction of the heroine by a group of bandits and then her rescue by the blushing, dead-shot, clean-cut youth, who holds up the villains single-handed, and receives the osculation and matrimonial promise as a reward. Jack Perrin, who not so long ago took dozens of falls and defied death otherwise in one of the Universal serials, is co-starred in another such two-reeler with Josephine Hill, who incidentally looks very sweet and pretty as the heroine. George Hively wrote the story, Henry Murray directed and together with Reeves Eason got out the scenario.

"Edgar and the Teacher's Pet," Goldwyn-Tarkington

"Edgar and the Teacher's Pet" is the first of the Goldwyn two reel comedies by Booth Tarkington to be released under the general title of "The Adventures and Emotions of Edgar Pomeroy." The picture contains just the sort of incident that one would expect from the pen of the author, who is famed for his realistic and genuinely humorous stories of adolescents. The scenes of Edgar in school, writhing in agony when his sweetheart sticks her tongue out at him conjuring to his mind just what he would do to her if he was leading the town band down main street, and had soldiers at his command, or again those showing his disastrous attempts to make friends with her after school with the result that he is thoroughly doused with the hose, and his presidential dream while sleeping, are realistically contrived and appropriately presented on the screen with the result that they will be thoroughly enjoyed by any and all audiences. It's not the uproarious type of humor but it is so well done and so fundamentally true that its appeal will, mayhap, go deeper into the hearts of its spectators. A natural and apparently camera-wise youngster is seen as Edgar while even Tarkington himself can hardly complain of the production, so true in all details and atmosphere that E. Mason Hopper has given it.

"The Champion," Victor Kremer—State Rights

"The Champion," by no means one of the lesser Chaplin Essanay pictures hasn't got the wonderful steady comedy kick that is evinced so often in his present productions. While the Chaplin fans will doubtless enjoy watching him go through his antics in the ring to some extent, the comedy striven for in this sequence has been copied so often since that the effect it had when new is materially lessened. Victor Kremer, who is releasing the picture, has inserted a lot of new subtitles which fail to fit in with the action and stand as awkwardly out of place. Chaplin relies very little on subtitles, the few he uses being brief, to the point and usually explanatory. Kremer has striven for more comedy in them and this attempt seems to have further lessened the comedy power of the star's antics.

"Ship Ahoy," Paramount—St. John

"Ship Ahoy," one of the first two reelers that Al St. John has made as star under the Warner Brothers management, shows that this comedian and his aides have not as yet mastered the art of the knockabout type of comedy. As one of Fatty Arbuckle's main supports, St. John often proved that he had the stuff of a real eccentric comedian in him, in fact he showed to such advantage that at times he outshone the heavy-weight comedian. The stuff is surely still there but in "Ship Ahoy" they enter into a wild orgy of slapstick fighting, besmattered with some attempted comedy gags that aren't handled expertly and don't register and some few more that get over. St. John's oriental dance is the center of the best sequence in the picture but otherwise the subject shows little that is original or out of the ordinary in this type of entertainment.

"Cut and Dried," Ford-Goldwyn

Starting at a lumber camp, and ending with scenes showing some of the final uses of the finished product, this Ford industrial does not devote very much footage to any particular phase of the work. All of the exterior scenes were taken in the winter and the photography is not always clear as a natural result. It moves at a satisfactory tempo, but the subject is not a new one, and there is very little information offered that the average fan does not know something about.

Short Reels

"Oh Baby," Hall Room Boy Comedies

Hugh Fay makes his initial appearance in Hall Room Comedies in this two reeler, replacing Ed Flanagan who has hitherto played together with Neely Edwards. In his debut, he makes a favorable impression. Story material is none too plentiful, nor are there very many bits of business usually found in these productions. What makes this comedy practically certain of success is the fact that there is a cute youngster in it—that the entire affair is cute because of the comedy centered about the child. The theme only begins to attract when about half of it is over. Thereafter, the plot keeps going at a satisfactory rate.

Bray Pictograph, No. 430, Goldwyn

Of the three parts that constitute this Bray reel, actually two are animated cartoons. The first part shows a burlesqued bandmaster facing the spectator and going through a series of exaggerated gestures, while below musical scales and notes appear. "Professor B. Flat" as this section is entitled, was furnished by J. F. Leventhal and R. D. Crandal, and is offered as a new idea for synchronizing an orchestra. A river in British Guiana, the Essequibo, is seen in some scenic footage ,a great deal of which concerns a party of natives, little really being devoted to the natural settings. "The Tale of a Wag," another "Jerry on the Job" cartoon closes and is fair.

"Rough on Rubes," Gaiety Comedies

Billy Fletcher and Vera Reynolds are featured in a Gaiety one reeler directed by Craig Hutchinson. There is no story material of real value and after approaching the finish, they suddenly decide that there is enough for one reel and all concerned get together amicably and performers, dummy and camera man prepare to leave the scene of action. It is a rather unusual finish.

"Mountain Sailing," Educational

Sailing through Alaskan waters, Robert Bruce has screened the mountains and hills about him in another meritorious scenic. There is much mist in the region, and as a result, the distant or nearby peaks are not always very distinct. The impending storm seen in another part and sunset scene are impressive ,and the full moon, shining through the darkess, while the shivering waters reflect its light is beautiful. When the small fishing boat makes it appearance and moon-set is shown, there is more to hold the eye. Enough stuff of quality is included to insure this success.

"Neat But Not Gaudy," Christie

Meritorious incidents and a clever story, together with a capable cast that includes Jimmie Harrison and Dorothy Devore, featured, as well as Eddie Barry, make this a commendable comedy. The direction brought out the different situations in reasonably good fashion and the offering is one that should be able to fit in where a one reel comedy is needed. It concerns a youthful idler who would get into the good graces of the father of the girl he would wed. His efforts to redecorate the latter's home almost result in complete disaster, but with the aid of a good-sized bankroll, he extricates himself from the predicament and all's well.

"Barnyard Fowls," Mentor

Fowls and game birds are seen in this Mentor reel, which has two parts, the first colored, and the second tinted. The common chicken and chicks, Guinea fowls, Golden Pheasant and Quail are taken up in order, there being some especially good shots of the last named. Scenes on the Delaware River close and there are many pleasing effects among them.

"Daredevil Jack," Pathe

No new twists make their way into the theme in episode six, called "A Skirmish of Wits." As a matter of fact it is not exactly a skirmish of wits that constitutes the main punch in this section of the serial, but rather the abduction of the two prominent feminine characters. The thing of importance in it is the fact that the scene of action shifts to the west. That change helps hold it up.

"A Lightweight Lover," Fox

Fast action is in evidence throughout a Sunshine comedy in which Jack Cooper plays the most prominent role. Roy Del Ruth directed it under the supervision of Hampton Del Ruth, and while there was really little story material to work on, made the best of numerous bits of slap-stick comedy business. Most of the first half takes place in a train, a funny scene being that in which one of the characters cracks nuts on the cranium of the dusky boot-black engaged in putting a polish on his shoes. When Cooper sits beside the blind man, and the two begin to remove each other's bank rolls, there is another laugh. Thereafter there is some conventional chase stuff and splashing of water, with a few revolvers also making their appearance. The shell game bit, in which a chick suddenly appears is another that stands out. A burlesqued ring bout occupies considerable footage, with some trick photography featuring it. It's rather unusual too, winding up with Cooper being driven through the floor of the squared circle, and after some in-and-out-of-man-hole stuff, being shot from a cannon. He hangs from one of the points of the crescent moon at the end.

"Silk Stockings," Gaiety Comedies

Silk hosiery is the cause of a mix-up between two married couples and a group of youthful damsels in a single reel comedy which features George Ovey. They have inserted several funny situations. In many places this lacks novelty, but has enough really humorous material to enable it to hold its own. Harry Depp wrote the story, which has Ovey and another married man trying to get their apartments at an unconvetnional hour, without their wives being aware of it. Ovey tries to bluff it when he is caught, but wifey detects a note pinned to the stocking he would offer her and he is betrayed. The resulting trouble is finally patched up, but not until after several girls in pajamas have appeared.

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